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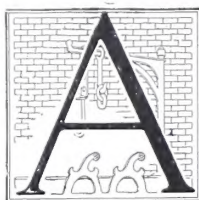
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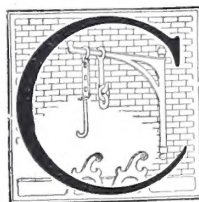
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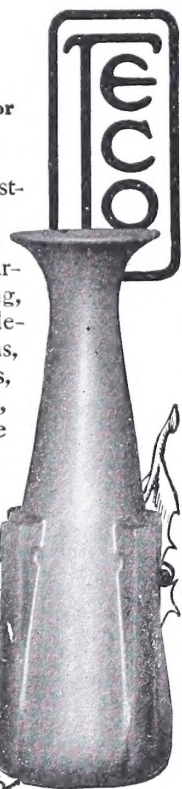
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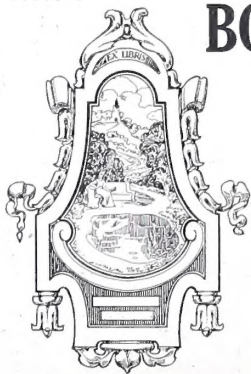
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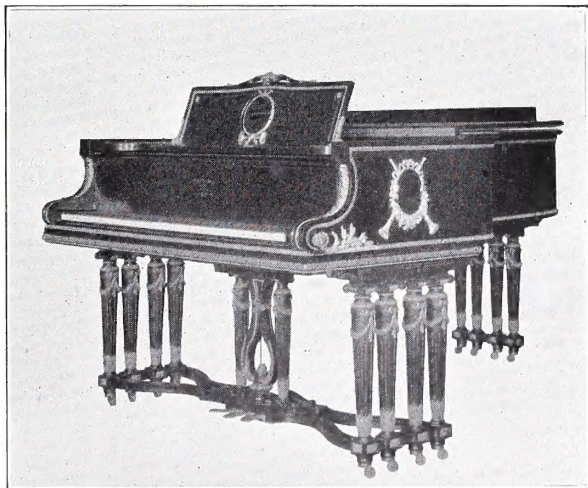


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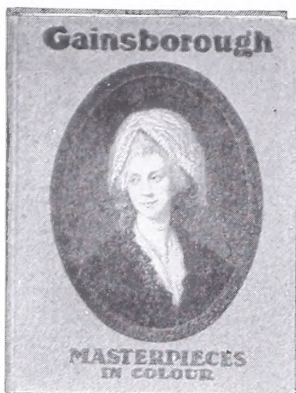
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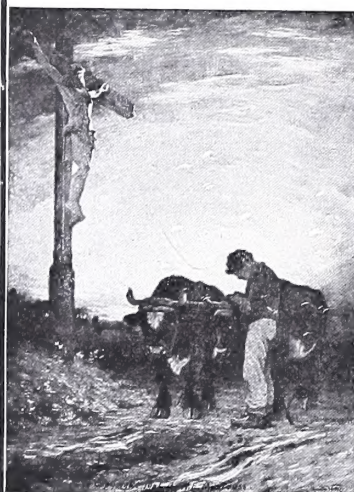
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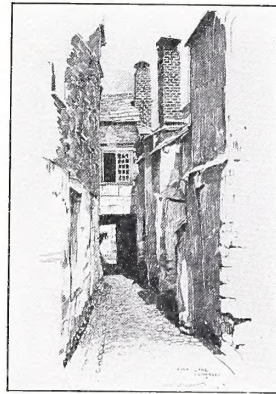
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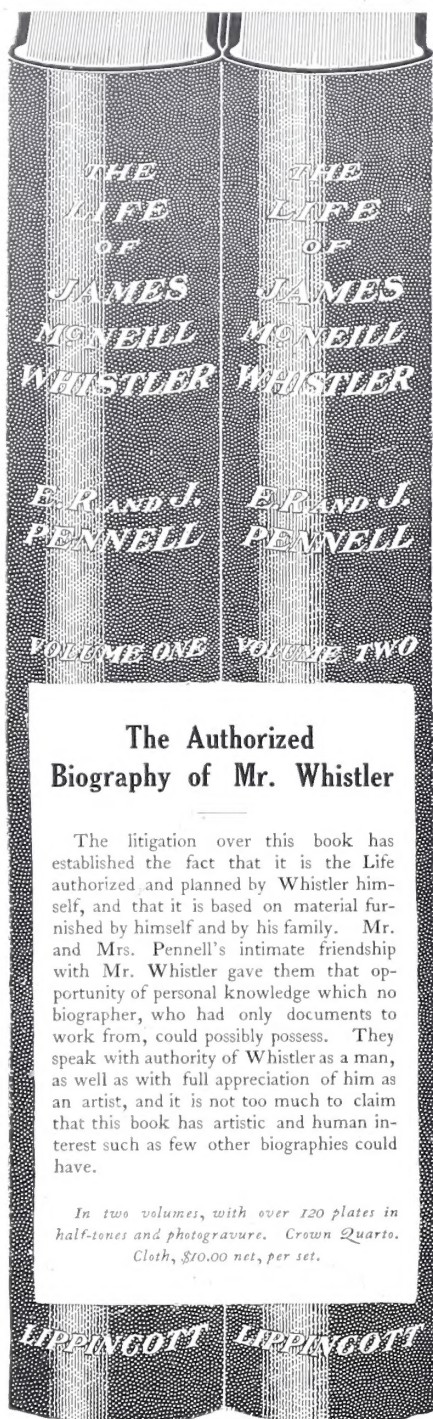
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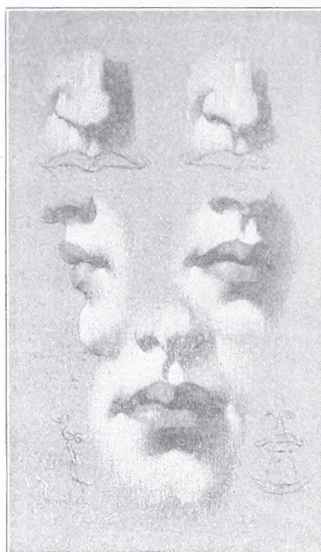
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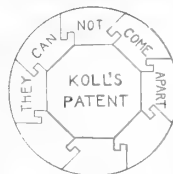
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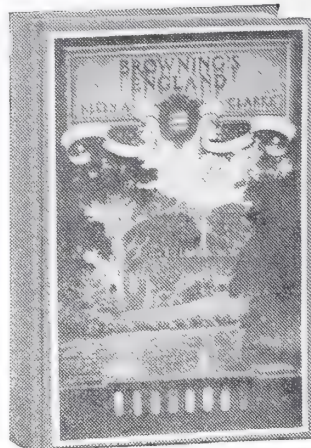
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4. To conduct through the columns of *THE INTERNATIONAL STUDIO* a department of suggestions to readers and members of the society, and also to conduct an established inquiry department, through which, by publication or personal replies, infor-

mation bearing in any way upon the subject may be readily secured in so far as expert authorities and careful consideration can supply it.

5. To keep members informed concerning publications and exhibitions, through the columns of *THE INTERNATIONAL STUDIO* and the bulletins and publications that the society may be called upon to issue.

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"LES PATINEURS (1875)," FROM THE OIL PAINTING  
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# The INTERNATIONAL • STUDIO •

VOL. XXXVI. No. 141

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NOVEMBER, 1908

## P AUL DOUGHERTY—PAINTER OF MARINES: AN APPRECIATION BY EDWIN A. ROCKWELL

As the ocean never poses, artists, as a rule, have shunned it when casting about for a subject. To depict it satisfactorily there are needed good drawing, love for and acquaintance with its moods and mysteries, its rages and its slumbering calms, and, most of all, imagination and keen color sense. Painters are apt to believe with Byron that "man marks the earth with ruin—his control stops with the shore." More attractive to them than the treacherous and inconstant sea have been scenes associated with human life. Even when the ocean has invited the artist painter it has seemed to meet him with caresses at the shore or terrified him with its storms. Sometimes the romance of moonlight on its surface has beguiled him, but, almost uniformly, there has been a direct human interest maintained between the artist and the ocean. Few there are who have been content to paint marines solely as interpreting its moods in storm, in restlessness after storm, in mystical beauty of moonlight, in vast spaces and aerial infinities. This individuality of the sea Paul Dougherty has set himself to translate into the terms of his art, and has achieved so much unity of effect that his marines are Homeric in simplicity and in elementary strength. Furthermore, his serious, grave and intense temperament impels him to depict opposition and conflict where in giant waves fight for mastery far out at sea, or, along shore, strive with the strength of watery legion behind them to battle ceaselessly with lofty precipices and rock fortresses. And although no person or thing of human interest is seen in his marines, there is an intensely human interest underlying every inch of canvas; in these rages of the waves there is conveyed a suggestion of the conflict that perplexes humanity; it is the spirit of the mytho-

logical Prometheus bound to a rock—the ever-present chafing against the fate that limits and foredooms all human effort.

Though Mr. Dougherty is entering upon his "thirties," he has enough history to demonstrate the fact that he is temperamentally a painter. He is also a lawyer and he likes the practice of that profession; happily, he has had the privilege of following his early bent, and his tendencies to an esthetic pursuit were doubtless inherited, for his father, who is a lawyer of high standing in New York, is an art lover, his mother is an excellent musician, while his maternal grandfather and grand-uncle were artists of note in England. He was born in Brooklyn, N. Y., in 1877, and studied perspective and form under Constantin Hertzberg, who early predicted a career for him. He was graduated in course from the Polytechnic Institute, Brooklyn, in 1896, with the degree of B.S., and in 1898 he received the degree of LL.B. from the New York Law School. Soon afterward he was admitted to the New York Bar, but it was not long before he decided to abandon a legal career and pursue art. And doubtless his success has been accelerated by the power to analyze and acquire facts—a faculty that develops in geometrical progression in legal study. His strength and his poetic and romantic charm in painting are strictly gifts, for he has had no teacher to lean upon in the formation of his style. As he expresses his lack of training in color, "I suppose that I 'just grewed up,' like Topsy." After a short period of study in technique in New York City, Mr. Dougherty concluded that he ought to see the museums and galleries in the Old Country. This led to an extensive trip in 1900, and later, wherein he studied works of old masters. The experience gave him that which he needed, viz., complete independence. He located in Paris for a time, and his stay resolved itself into a sojourn. Before his return to New York he found affection for the great and profound



## Paul Dougherty

verities, and, at an autumn salon in Paris, he showed a canvas so full of poetic value that it drew wide comment. Incidentally, at this period, his fancy led him into sculpture and, though his works in this line are small, they are exquisitely modeled. His paintings have been shown in galleries in Florence and London, as well as in New York, and many of them have been privately acquired in Europe and America. He has examples in the Corcoran Gallery of Art and in the Brooklyn Institute of Arts and Sciences. In 1906 he became an Associate of the National Academy of Design and was recently elected an Academician.

As to aims and methods Mr. Dougherty has no theories, expressed or implied. In his sketches he is guided by the "big facts," as he says; in his studio these facts are developed. The entire scene that he would depict is pictured in his mind, both in detail and in mass, and a picture once started grows with but few changes. Never anecdotal, he is always picturesque. His imagination and reserved power preserve him from being melodramatic where an artist of anything but the first rank would be bombastic or banal. Mere sentiment is far from his nature and subtlety is anathema, for he sizes his facts and imbues them with poetic or romantic charm. Beside grasping great truths of sea and shore, he presents these truths with suavity and beauty of technique. Mere surface does not content him. He would in rock representation show compactness and texture so clearly that its geological history may be read by a scientist. He would in ocean convey a profound impression of its depth, its latent cruelty and its almost resistless and rhythmic power of wave. In his *Northern Sky* he does not simply indicate, but powerfully suggests, the tremendous speed of a huge billow hurled at a towering rock mass with the fury of the whole ocean behind it. Here are given perpetual onset and perpetual repulse. Perhaps more wave history is told in *The Cleft*, where a billow has smashed its way far up into a rock-bound crevice; the surge has been beaten into foam by its first impact and flecks of froth on the surface reveal the depths below. *The Twisted Ledge* is a study in perspective of rock forms.

An example of a harsh combat of elements far out at sea is *The Black Wave*, where he represents the dynamics of ocean currents. Lines on the summit of waves converge to a point and, by a strange law of the sea, this is lifted into a mighty pyramidal crest, which leaps upward only to meet an antagonist worthy of it in a fierce gale. A gusty buffet whisks off the bastions of the watery fortress

and dissolves it into disappearing mist. Probably the nearest approach to impressionism by the artist is *Sun and Storm*, sent by Mr. W. T. Evans to the Corcoran gallery. There is a huge mass of rock that might have been the home of Caliban; it might have been run molten from a volcano out to sea, formless, huge and crushing, while over it is the softest and most elusive air in which float evanescent and sinuous mist forms. *The Misty Sea* sharply discovers the difference between a misty day along shore and that other kind of mist sent far aloft by the beating of waves against rocks, where the spray is broken into infinitesimal sparkling prisms, held against the light for an instant and then absorbed by the air. *The Incoming Tide*, in the A. C. Humphreys collection, reveals a mood of the ocean asleep, apparently. The point of view is inside a natural harbor, guarded by towering cliffs, and the strong, still sweep of water from outside is wonderfully suggested. There is even greater weirdness in *The Pirates' Cove*, a light on the face of rocky precipices, on the farther side of the inlet, cast by the setting sun, contrasting strongly with the dark water below, and all suggesting a place where buccaneers might hide their booty. There is mystery, too, in *The Moonlit Cove*, moonbeams falling softly on rugged rocks and revealing earth structure that escapes notice in the glare of sunlight.

But Mr. Dougherty should not be judged entirely as a painter of marines; cloud, mountain and plain, as well as rock, sea and sky, have been depicted by him. It is, however, by his marines that he won fame. Among his recent works are *The Surf Ring* and *The Onrush*, the latter in the collection of Mr. George D. Pratt, and the former seen in the loan collection, last summer at the Carnegie Institute, Pittsburg, Pa. Both of these show that the artist has progressed logically; there has been no backward step. He has finished his second period of development and is entering the period of originality and power. Having grown early along the line of clarity of tone, light and atmosphere, he is becoming more suave in presentation, more poetic in imagination, more tender and sympathetic. In his second period he was open to the charge of being too felicitous with his technique, too reckless with his riches and more imaginative than correct. Of the latter there is great doubt, for his drawing has been admirable; his gamut of tones is wider, stronger and clearer than that of any other marine painter, and it may confidently be expected that ere long he will be acclaimed the best painter of the true marine in America.





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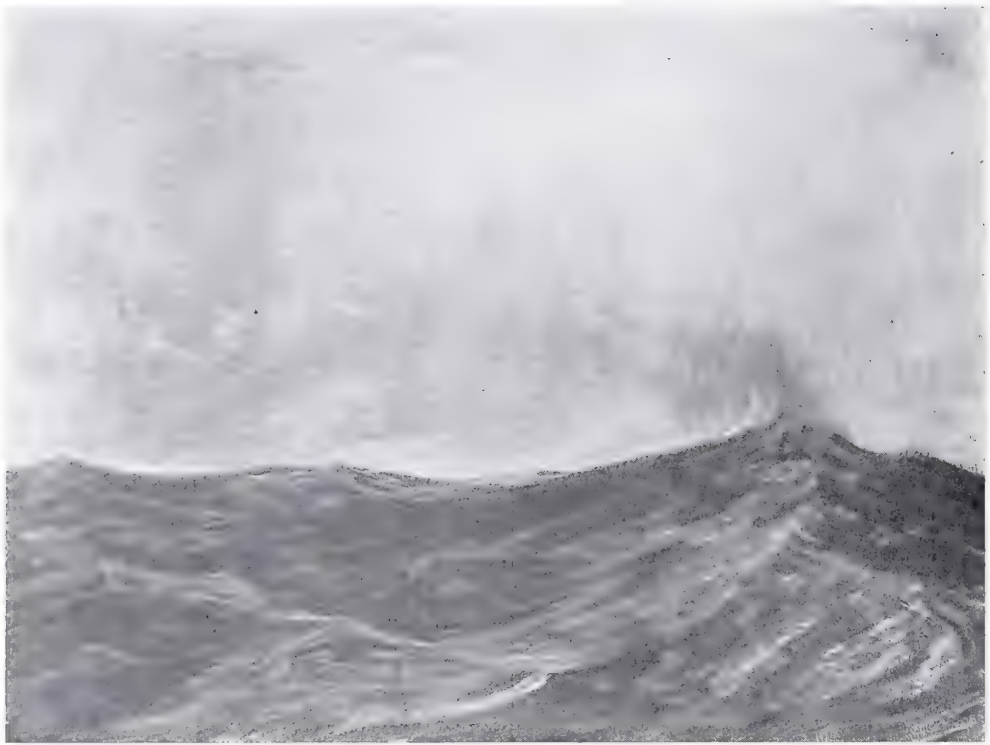
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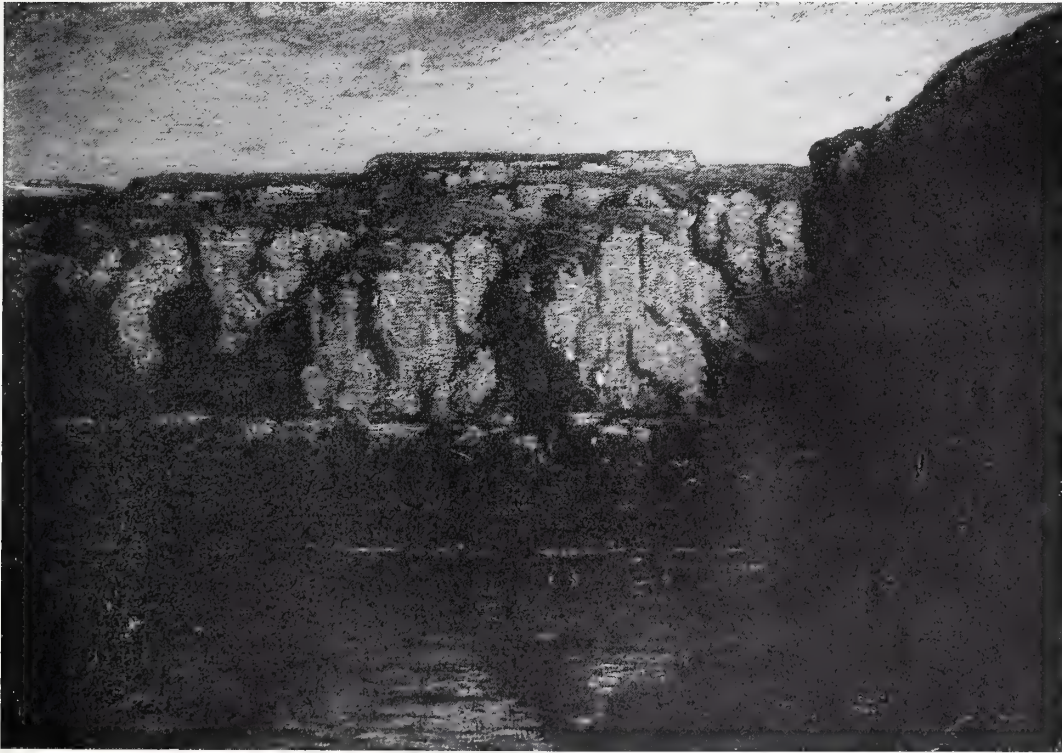
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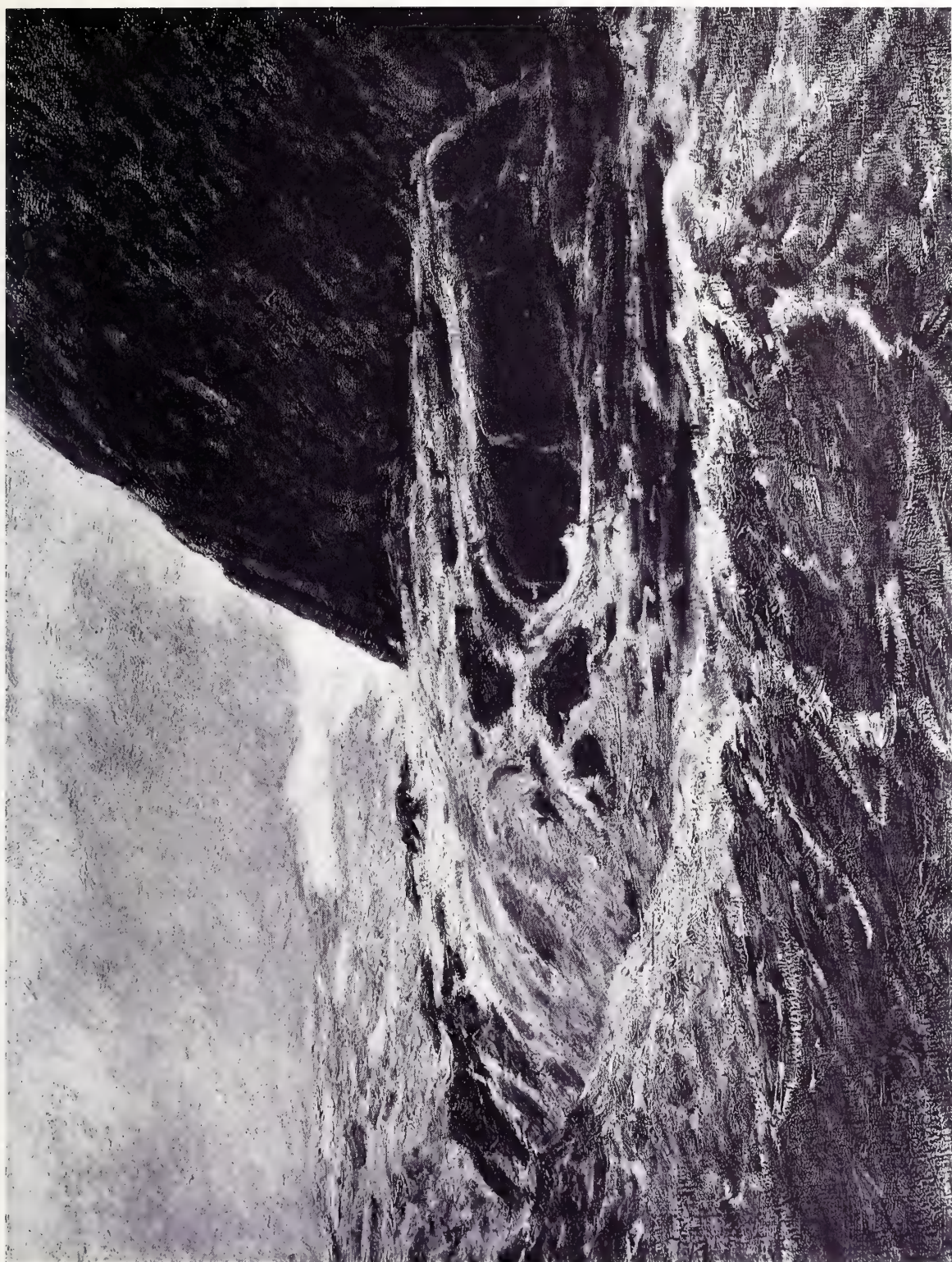
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# THE STUDIO

JOHANN BARTHOLD JONGKIND. BY HENRI FRANTZ.

CASES such as that of Johann Barthold Jongkind, who lived and produced and died almost unknown and unappreciated, are not unique in the history of painting in the nineteenth century, but it would be hard to find a master so great and nowadays so generally esteemed whose existence was spent in deeper obscurity. Other painters certainly, like Monticelli (worthily honoured in this year's Salon d'Automne), Hervier, Lépine, and Sisley, were not properly understood and esteemed till after their death; and this is not wholly unintelligible in the case of these men, who, breaking away from the formulas and the *techniques* of the past, astounded public and *amateur* alike by their new-fangled methods. But that Jongkind, with

his simple, classical talent, the direct descendant of Van der Velde and Van der Neer, should throughout his life have been rejected at the Salon, or hidden away in the worst places, alone but for some chance artist or private friend, who should save him from starvation—this is a thing which reflects no honour either on the great public, on the collectors, or on the critics.

Information about this artist is scarce and hard to find. A few enthusiastic words dropped in the *salons* of Baudelaire and Théophile Gautier furnish one with the fact that Jongkind exhibited in such and such a year, which is something, but that is all we can learn. One writer alone would seem to have known Jongkind personally and intimately; that is M. de Fourcaud, the highly-distinguished art critic who fills so brilliantly the "chaire de Taine" at the École des Beaux-Arts; and the



"VUE DE HOLLANDE" (OIL PAINTING) (Durand-Ruel Collection)  
XXXVI. NO. 141.—NOVEMBER, 1908.

BY J. B. JONGKIND



## Johann Barthold Jongkind

preface written by him on the occasion of the sale of Jongkind's pictures (December 6, 1891)—a very scarce work—is the best source of information respecting the life and labours of this great Dutch painter.

J. B. Jongkind was born in 1819 in the village of Latrop, near Rotterdam. Of his family nothing is known; of his early training nought save that he studied under one, Scheffhout, a painter of little merit. About 1849 he used to attend the *atelier* of Eugène Isabey, and it may be he, like Bonington, made a certain impression on Jongkind, and at least influenced him in the choice of his subjects. Jongkind lived now in Holland, now in France, painting in oils and in water-colours and engraving, without troubling aught about the public. Nevertheless he exhibited at the Salons, where his pictures were very badly hung (original talent has for all time been a poor recommendation at the Salon!), and indeed once (in 1852) secured a "deuxième médaille." M. Durand-Ruel, who has done much to establish the fame of Jongkind, and has, or had, in his possession the master's chief works, has been good enough to give me, together with much other interesting information, the dates

of the Salons at which Jongkind exhibited. They are the years: 1848, 1850, 1852, 1853, 1855, 1864, 1865, 1866, 1867, 1868, 1869, 1870, and 1872.

During all this time the painter found the material side of life beset with difficulties. In 1860 a few of his artist friends joined forces and organised, on the 7th of April of that year, a sale of their works for the benefit of one of their *confrères* (none other than Jongkind) who had fallen ill. It seems it was about this time that the great artist, physically weakened by privation of all kinds, and soured by his lack of success, felt the first symptoms of the mental malady which was henceforth never to leave him. For Jongkind was mad; Jongkind, in his art so deliberate, so precise, lost his reason the moment he quitted his easel. "But," says M. de Fourcaud, who visited him frequently about this period, or a few years later, in his humble dwelling in the Rue de Chevrecuse, where he lived surrounded by birds, "directly he began to speak about his art his lucidity returned intact. His remarks on the state of the atmosphere and the luminous life of things often struck me by their *inattendu*, by their truth, and sometimes by the curious way they



"MOULIN AU BORD D'UN RIVIÈRE: CLAIR DE LUNE" (OIL PAINTING)  
(Durand-Ruel Collection)

BY J. B. JONGKIND



"VUE DE LA HAVE: EFFET DE LUNE."  
FROM THE OIL PAINTING BY J. B. JONGKIND

(In the Durand-Ruel Collection)



## *Johann Barthold Jongkind*

were expressed. Memories of his native land crowded back upon him. In words full of colour, he would conjure up the pale horizons, the dried-up ponds with their flourishing furze, the canals reflecting the skies across the grazing lands, the little houses with their rosy roofs, the great wind-mills tall as towers . . . At every moment I would see him pull from an immense portfolio packets of water-colours done with astonishing freedom, or delicate, finely-bitten etchings which he threw carelessly about. As he showed me his early studies he would exclaim : 'My painting needs ageing. It is a little hard at the beginning, but afterwards—look ! look !' I scolded him for handling all these beautiful things so roughly, leaving them piled up on the floor at the risk of being trodden. 'Bah !' he would reply, 'Nature gave me that, and if I want it she will give me ten times more.'"

Few indeed were they who in his lifetime realised the genius of the great Dutchman—as a rule they were painters, like Corot, and afterwards Daubigny, who used to say he often thought of Jongkind when painting ; and then Claude Monet, on whom Jongkind assuredly exercised some influence ; then, too, Troyon, Diaz, and Rousseau. But who were the critics to discover the painter on

the walls of the Salon ? Among them was Zola, who in 1872 wrote :—

"His style of painting is quite as singular as his manner of seeing. He has astonishing breadth and his simplifications are supreme. They give one the idea of sketches dashed off in a few hours, for fear of letting the first impression escape. Everything passes into his eye, into his hand. He sees a landscape at once, in all the reality of its *ensemble*, and translates it in his own fashion, preserving its reality, and communicating to it the deep impression he has experienced. . . ."

Tired for ever of Salons and exhibitions, Jongkind henceforth continued his obscure career—a creature illumined by genius and absolutely disinterested, dashing down on paper or on canvas, day by day, his passionate visions of Nature. His works, always signed and dated, serve to inform us respecting his vagabond existence. Thus in 1868 he was in Holland, while in 1865 he seems to have spent some time in Normandy, as is witnessed by his water-colours of Etretat and Honfleur. Since we come across a certain number of Dutch landscapes dated 1869, 1871, and 1872, one is tempted to suppose that he remained almost exclusively in Holland during those four years. In 1875 he visited the shores of



"SAINTE ADRESSE" (OIL PAINTING)

(*Durand-Ruel Collection*)

BY J. B. JONGKIND



"LES PATINEURS (1862)" FROM THE  
OIL PAINTING BY J. B. JONGKIND

*(In the Durand-Ruel Collection)*



## *Johann Barthold Jongkind*

the Lake of Geneva and Savoy; but this, doubtless, was no more than a brief excursion. In the latter part of his life he lived with friends, first at Saint-Parize-le-Châtel in Nivernais, a country of hard clean lines which inspired many charming landscapes, and later at La Côte Saint André in the Isère district, where Berlioz was born. There, on the 9th of February, 1891, died Johann Barthold Jongkind, ignored in death as in life.

That same year (December 7 and 8) there was a sale of the works collected in his studio, this being the first step of the poor unknown in the path of fame. On the 16th of March, 1893, a collection of 134 water-colours by Jongkind was sold at the Hôtel Drouot, and even then the big collectors had to fight for these delicious luminous works. In 1902 there were two further sales of his water-colours, which fetched still higher prices. Since that date it is seldom that a big sale is held which does not contain paintings or water-colours by Jongkind, which formerly were put up in vain, no bidder being found, but now command high prices.

To realise exactly the significance and the range

of the Dutch master one must glance at the evolution of the landscape in France. In the 18th century a landscape work was essentially and above all things a composition landscape. Look at the works of Claude, of Vernet, of Hubert Robert, of Fragonard—as a rule they are delightful in colour and in fancy, but cannot dispense with some architectural *motif*. . . . Two artists only there were who painted landscape as it appeared to their eyes, without “touching it up” with ruins and other architectural adornments—Bruandet, who by his paintings and his water-colours “discovered” the forest of Fontainebleau, and Louis Gabriel Moreau, the dazzling water-colourist who was the real predecessor of the Barbizon masters.

In the early years of the 19th century, academic landscape came back into fashion; artists of the type of Flers, Cabat, Aligny, Bertin, and Watelet, produced charming studies, but their big pictures were execrable in their coldness and their factitious composition. Then, thanks to the influence of Michel and Bonington, came a vigorous reaction, and first with Huet, then with Corot, Millet, Rousseau, Daubigny, François, and Harpignies, was produced



“HONFLEUR” (WATER-COLOUR)

(Moreau-Nélaton Collection)

BY J. B. JONGKIND

*Johann Barthold Jongkind*



"LE PONT NEUF" (OIL PAINTING)

(*Durand-Ruel Collection*)

BY J. B. JONGKIND

the great school of 1830, which was destined to develop so strongly. The personal share taken therein by each of these artists is well known to all, but it must be made clear and boldly proclaimed

that amid that generation of great artists, Jongkind was distinguished by very special qualities, and by gifts dispensed to him *alone*. For who among all these other artists could render so clearly as he



"VUE DE HOLLANDE" (WATER-COLOUR)

(*Durand-Ruel Collection*)

BY J. B. JONGKIND



Johann Barthold Jongkind



"LE CANAL" (WATER-COLOUR) (Moreau-Nélaton Collection) BY J. B. JONGKIND

the luminous palpitation of the air, the multiple reflections of water, the ceaseless flight of the clouds above the watered plains of Holland, the oily reflection of ships stagnating in port? Jongkind alone of them all was capable of "fixing" all these things with his astonishing *fougue*, working with great strokes of the brush, leaving behind bold *empâtements* of paint, the thickness of the material producing the most admirable silvery tones, with rich blacks and striking yellows, and all this in a design at once firm, graceful, and nervous.

The works now reproduced clearly reveal one of Jongkind's essential qualities—his variety. With

in succession to those of Van der Neer, Van Goyen, Van der Kapelle, and Bakhuisen.

Of all the moderns Jongkind assuredly obtained the finest effects in the landscapes and the canals of Holland, and no other artist has expressed with such perfection of truth the waving mobility of the atmosphere, the great clouds which pass across the sky in daylight or in moonlight, and the reflections which course along the waterways and harbours—wonderful and alluring visions! In the clear, fresh light of morning, on a wind-swept plain, with red-roofed houses dominated by the silhouette of a great mill, the canal



"LA CÔTE ST. ANDRÉ" (WATER-COLOUR) (Moreau-Nélaton Collection)

BY J. B. JONGKIND

*Johann Barthold Jongkind*



"EFFET DE NEIGE" (WATER-COLOUR)

(Moreau-Nélaton Collection)

BY J. B. JONGKIND

reveals its grey waters, whereon glide barges with bellying sails. And while in this or that canvas he makes us almost feel the breath of the wind

over the great humid stretch, or the quiver of the water, yellow, grey or blue, on estuary or canal, at another time he gives us moonlight effects most



WATER-COLOUR SKETCH

(Moreau-Nélaton Collection)

BY J. B. JONGKIND



## Johann Barthold Jongkind

impressive in their calm. Jongkind has moreover done a number of series of harbour interiors, of vessels high-and-dry, or crowded one against the other in some Antwerp or Rotterdam dock—scenes done at all hours and at all seasons.

He was also an excellent interpreter of Paris, whose various aspects he rendered with infinite charm. Does the reader know how it was Jongkind excelled to such a degree in expressing not only the atmospheric effects of Holland, but likewise the firm outlines of the scenery of the Seine or the streets of Paris? It was because side by side with the colourist there was in Jongkind an impeccable draughtsman. To satisfy oneself on this point it is sufficient to study a certain drawing of houses in the Moreau-Nélaton collection. One needs must admire therein the certainty, the firmness of touch, the precision of form, which enable one to penetrate one of the essentials of Jongkind's genius. For beneath this brilliant exterior, this seeming *laissez-aller* often to be found in certain of his

water-colours, there is no mere improviser; on the contrary, behind it all is a worker who never tires of revising each one of his pictures, who, in a word, *lives* with them until they shall seem to him to have taken definite shape.

Many are the works of Jongkind I should still like to name, in order to draw therefrom a few conclusions on the main outlines of his talent; many the lovely scenes of Normandy, of the Nivernais, of the Dauphiné, of Provence, I would gladly see again and describe! But I must retire, and yield place to illustration.

What I would wish, however, to indicate in a word is the actual influence the artist is exercising on the modern school. In his impeccable draughtsmanship he is closely allied to the old masters; he is the continuation of the Dutch "petits maîtres," carried on by Bonington and Isabey, and influencing in turn Boudin and Lépine; and in point of date he is the first of the great Impressionists, while ever remaining a great Classic.

H. F.



WATER-COLOUR SKETCH

(Moreau-Nélaton Collection)

BY J. B. JONGKIND



“THE FAILURE OF SIR LANCELOT”  
 (“HOLY GRAIL” SERIES)

DESIGNED BY SIR E. BURNE-JONES  
 EXECUTED BY MORRIS & CO., LTD.

## SOME EXAMPLES OF TAPESTRY DESIGNED BY SIR E. BURNE- JONES AND MR. J. H. DEARLE.

THERE exists a document which would seem hitherto to have eluded the vigilance of the late William Morris's bibliographers, and that is a letter over his signature, published in the sixteenth volume of “The Journal of the Derbyshire Archæological Society.” Dated 5th April, 1893, it is valuable as giving a brief epitome of the tapestry work executed by Morris's firm up to that period. “It may interest you to know,” the letter begins, “that I wove a piece of ornament with my own hands, the chief merit of which, I take it, lies in the fact that I learned the art of doing it, with no other help than what I could get from a very little eighteenth-century book, one of the series of ‘*Arts & Métiers*,’ published by the Government.” This, his first piece of arras, Morris calls in his diary the

“Cabbage and Vine Tapestry.” It was begun, as recorded in the same diary, on May 10th, 1879. It contained foliage and birds, but no figures; in short it was a *verdura*. But nothing less than figure-work could content him; and after fifteen years of untiring effort the firm were engaged, under Morris's direction, on the now world-famed “Holy Grail” series for Mr. D'Arcy, at Stanmore. To have made thus a dead art live again was a gigantic achievement for one man to accomplish; and no other was capable of doing it but William Morris.

The earliest specimen of figure work woven at Merton was Mr. Walter Crane's “Goose Girl.” The original cartoon, now at the Victoria and Albert Museum, bears the date 1880. The tapestry itself was executed in the following year. From that time forward, however (with one exception, presently to be noted), Morris always secured Sir Edward Burne-Jones to design the figures, the accessories being arranged, at first by Morris himself, subsequently by his gifted pupil, Mr. J. H. Dearle.



## *Tapestries designed by Sir E. Burne-Jones and J. H. Dearle*

The exception referred to was a tapestry from Morris's own design. It is sometimes spoken of as *The Seasons*, though Morris himself named it *The Orchard*. It comprises four figures holding between them an outstretched scroll, with Morris's verses, "*Midst bitten mead . . . spring to be*," inscribed upon it. The hieratic character of the figures, robed in albs, stoles and copes, shows them to have been intended, in the first instance, for a definitely ecclesiastical purpose. They were, in fact, designed for, and carried out as, a painted frieze in the nave of Jesus College Chapel, Cambridge. The figures had to be enlarged somewhat to adapt them to the scale of the tapestry, but otherwise are identical in outline with the earlier work. The *Orchard* tapestry, finished in time to be shown at the exhibition of the Arts and Crafts Society at the end of 1893, was subsequently acquired, with another, entitled *Angeli laudantes* in 1898, for the Victoria and Albert Museum. The last-named is an adaptation

of the cartoon for a painted window, designed in 1878, for the south quire aisle in Salisbury Cathedral. Another cartoon, of *David giving directions to Solomon for the building of the Temple*, designed originally for a window in Trinity Church, Boston, U.S.A., was recently executed in tapestry, with remarkably successful effect, for an Australian order.

Four details are also given from the "Holy Grail" series of tapestries, a favourite one, whereof different sections have several times been made in replica. Three such pieces, executed for Mr. Laurence Hodson, of Wolverhampton, were sold a year or two ago at Christie's, and have since been acquired for the Birmingham Corporation Art Gallery. Others again were made for the late Mr. McCulloch's house in Queen's Gate.

Another subject, *The Star of Bethlehem*, originally designed for a tapestry hanging at Exeter College Chapel, Oxford, has also been repeated more than once. A replica of it, enriched



"THE FAILURE OF SIR GAWAINE"  
("HOLY GRAIL" SERIES)

DESIGNED BY SIR EDWARD BURNE-JONES  
EXECUTED BY MORRIS & COMPANY, LTD.





"DAVID GIVING DIRECTIONS TO  
SOLOMON FOR THE BUILDING OF  
THE TEMPLE." EXECUTED IN TAPES-  
TRY BY MORRIS & CO., LTD., FROM  
A DESIGN BY SIR E. BURNE-JONES



## Tapestries designed by Sir E. Burne-Jones and J. H. Dearle

with a broad decorative border, was recently executed for Carrow Abbey, near Norwich.

The *Flora* panel, here reproduced in colour (p. 19), was originally executed in 1885, with a white-robed figure amid a greenery of acanthus foliage, designed by William Morris. For the present scheme of colouring and background of flowering plants Mr. Dearle is responsible.

Reference has already been made to the *Angeli laudantes*. This and the companion subject, *Angeli ministrantes* (both subjects with the addition of a dado of trees and armorial shields, adapted from a portion of the "Holy Grail" decoration), were executed in 1904 for Eton College Chapel, to flank the "Star of Bethlehem" tapestry already there. The whole arrangement was designed as a memorial to those Etonians who fell in the South African war, as witness the Latin inscription running along the top of one of the panels:—"Has e Mer-tonensi textrina imagines militum suorum memores posuerunt Etonenses MDCCCCIII."

Of two reproductions of Botticelli's famous *Primavera*, the second is now on view at the Franco-British Exhibition at Shepherd's Bush.

More important, however, than any single one of its predecessors is the grand tapestry hanging, *The Passing of Venus*, of which a black-and-white illustration appeared in the June number of *THE STUDIO* this year, the design being that of the late Sir Edward Burne-Jones. The *motif* was not a new one of the artist's. As long ago as 1878, in *Laus Veneris* (a painting begun, indeed, seventeen years earlier still), in the background on the right is depicted a wall decoration, presumably arras, with this very subject of the goddess seated on a car drawn by flying doves. In the original

version the Cupid discharging his arrows is a child standing on the front of the car itself; whereas, in the maturer version, a full-grown Cupid, ruddy-winged, is superbly conspicuous in the centre of the composition. For the treatment of this particular figure fairly complete details were forthcoming at Sir Edward Burne-Jones's death. But for the rest, that ever-to-be-regretted fatality had prevented him supplying much more than the roughest of water-colour sketches to indicate the general grouping. This exquisite but unfinished work was reproduced in fac-simile in the *Art Annual* eight years ago, from the pen of the present writer. The large scale and dignity of the composition itself did not admit of anything whatever being left to take its chance in the course of translation into woven arras; not a single detail in it but had to become the subject of most diligent care and arrangement. And although it is not



PORTION OF TAPESTRY: "ATTAINMENT BY SIR GALAHAD" ("HOLY GRAIL" SERIES)

DESIGNED BY SIR E. BURNE-JONES  
EXECUTED BY MORRIS & CO. LTD.





"PEACE." DESIGNED BY SIR E. BURNE-JONES  
AND EXECUTED BY MORRIS & CO., LTD.



## *Tapestries designed by Sir E. Burne-Jones and J. H. Dearle*

pretended that the work was carried on without intermission during the whole period, it was fully six years in the loom before being finally completed, and before it was ready for exhibition at the New Gallery in the current year, 1908. Who of all that witnessed the first germ of the idea in the *Laus Veneris* of twenty years previously could possibly have foreseen such magnificent fruition? It is no exaggeration to say that this one surpasses even the finest of all Messrs. Morris & Co's past achievements in tapestry.

Now it may, not unreasonably, be inquired whether any changes or improvements have been introduced into Merton tapestry weaving during the twelve years elapsed since Morris's death? The answer is that, in respect of material and mode of working, there has been not only no falling away, but no departure from the founder's tradition. The wools are still dyed on the spot and with the same ingredients that Morris used, with, if anything, a slightly more extended range of colour. But as for the executants—most of them old hands, two or three of them actually those who worked with Morris from the outset—they have attained to a degree of technical proficiency and

sureness in manipulation that comes only of long years of practice. Many are the stumbling-blocks that once would have been hardly circumvented, but can now be met squarely and as triumphantly surmounted. This remark applies particularly to the rendering of human features; and again, to take the matter of colour, already mentioned, a certain light tone of mauve, admittedly most difficult to deal with satisfactorily, and on that account never employed in Morris's time, has been introduced boldly and (so far as can be judged in the yet unfinished state of the work) with complete success in a new panel, now in the act of being woven. It represents "The Slaying of Truth," from a cartoon by Mr. Byam Shaw.

A tapestry from the cartoon of another well-known designer, Mr. Heywood Sumner, has recently been executed. Its subject, *The Chase*, is treated in a totally distinct manner from that of Burne-Jones. The border, broken into separate panels, with woodland birds and animals, is not the least delightful part of the composition.

In one important regard a system has been adopted which claims to be a definite advance on previous methods, from those of the earliest



"THE DEPARTURE OF THE KNIGHTS"  
("HOLY GRAIL" SERIES)

DESIGNED BY SIR E. BURNE-JONES  
EXECUTED BY MORRIS & CO. LTD.





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"FLORA." TAPESTRY DESIGNED BY  
SIR EDWARD BURNE-JONES AND J. H.  
DEARLE. EXECUTED BY MORRIS & CO., LTD.







TAPESTRY ALTAR-PIECE

DESIGNED BY J. H. DEARLE FOR MORRIS & COMPANY, LTD.

tapestries, down to and including those executed at Merton in Morris's own lifetime. The point is a technical one, arising out of the nature of the process. It should be explained that the almost invariable custom has been, and still is, to build up the pattern in the high loom at right-angles to the direction in which the work is eventually to be hung. In other words the warp threads, vertical during execution, run in the finished work from side to side. The result is, that while the vertical junctions, crossing the warp and being held in position by the latter, remain steadfast and secure, the horizontal joints, wherever there is a sharp transition from one colour to another, have a natural tendency to strain open with the weight of the web. To obviate this inherent weakness the ancient system was, after the weaving, to run the two raw edges together with needle and thread. The latter availed to make the web cohere well enough when new, but in process of time was apt to perish and leave the tapestry a mass of disintegration. In small panels the strain is not serious enough to signify, but in all large pieces its gravity is in direct ratio to the size of the web. Under Morris the traditional plan was always followed, but the firm have since adopted the modern French method, whereby the horizontal joints are all secured in the loom by intertwisting the warp wools with one another at the back. Thus resort to thread is

dispensed with, and, while there is no ridge nor any token of knotting to be seen on the face, the weakest points of the web are all so firmly welded together that it becomes a compact whole, better calculated, *ceteris paribus*, to last than any specimens whose joints are sewn together in the old-fashioned way.

An interesting point is that, though in ancient days, as witnesses the memorable instance of Penelope, tapestry was undoubtedly recognised as women's work; in the middle ages, on the contrary, while the guild system prevailed, only males, being members or apprentices of the weaver's guilds, were allowed to practise the craft. And Morris himself preferred to take boys, or young men, and train them for the purpose. However, times have altered; and the young man of the present day arrives, sooner or later, at an age when he finds weaving too sedentary an occupation to suit him. To supply, then, for a threatened dearth of arras-weavers, the present heads of the firm have engaged a lady to be trained with a view to her being capable, in her turn, of training other women or young girls as weavers, that so, in an organised school, a succession of qualified executants may be maintained.

In conclusion, if it be a permissible indiscretion to refer to matters already relegated to the obscurity of a Parliamentary Blue Book, it may be





"ANGELI LAUDANTES." TAPESTRY DESIGNED  
BY J. H. DEARLE. (FIGURES BY SIR E. BURNE-  
JONES.) EXECUTED BY MORRIS & CO., LTD.





"ANGELI MINISTRANTES." TAPESTRY DESIGNED  
BY J. H. DEARLE. (FIGURES BY SIR E. BURNE-  
JONES.) EXECUTED BY MORRIS & CO., LTD.



## Morocco as a Winter Sketching Ground

news to many to learn that, a select committee having been appointed to inquire and report with respect to the unfinished condition of the rooms and approaches in the Palace of Westminster, at the close of the year 1906, the question of tapestry decorations was discussed and their employment advocated by a number of competent witnesses, *e.g.*, Sir Edward Poynter, P.R.A., Sir W. B. Richmond, R.A., Mr. T. G. Jackson, R.A., Mr. Solomon Solomon, R.A., Professor Lethaby, Mr. John D. Batten and Mr. Sydney Cockerell. The majority of these gentlemen advised in particular the employment of Morris tapestry, speaking of it in terms of unstinted praise.

What may be the upshot of it all it is premature at present to speculate. For my own part, not having been called upon to appear before the select committee, I should like to take the opportunity in these pages to declare that I cordially agree with the testimony of the experts above-mentioned, and that I should welcome its practical adoption by the authorities, if it might be, with feelings of profound pleasure and thankfulness. AYMER VALLANCE

## MOROCCO AS A WINTER SKETCHING GROUND. BY ROBERT E. GROVES.

MOROCCO! The Land of the Setting Sun! The very name suggests feasts of glorious colour to an artist's mind. And glorious are the sunsets of this wonderful country, where the ancient customs and manners of bygone ages may be seen to-day exactly as they were seen nearly three thousand years ago.

Tangier, the first calling place, only 31 miles from Gibraltar and Europe, presents a startling and sudden change to the searcher after the picturesque, especially if this should be his first taste of Eastern life. The town is pleasantly and prettily situated on a hillside, and from the high parts of the Moorish quarter fine views of the distant Atlas range of mountains are obtained. There are some fine specimens of Moorish architecture in Tangier, especially the mosques and other public buildings. The Grand Sok or Great Market is a mass of good



A STREET IN  
CASABLANCA.

## Morocco as a Winter Sketching Ground



Fruit and Pottery Sellers  
Ogador.

ROBERT E. GROVES. 108

material] for the pencil and brush, and pictures abound on every hand. The native barber in his quaint tent, the fruit and vegetable-sellers with heaps of delicious and brilliantly-coloured produce, the bread-sellers, sweetmeat vendors, snake-charmers and story-tellers; the numerous kinds of live stock—fowls, turkeys, donkeys, horses, mules and camels—and the wonderful variety of costume are of the highest value as subjects for the artist. In Tangier my wife and I felt the irritation of too much that was European; but this is one of the instances apart from any other, where the artist with his brush or pencil scores over the photographer. Discordant and disturbing European notes are eliminated from the otherwise harmonious Eastern picture, by the discerning eye and discriminating hand of the wielder of the pencil.

However, Tangier was only a calling place for a stay of a few hours: our destination was much further down the coast, further from the influence of Europe. On the way we called at Casablanca, where the havoc caused by the French bombardment was painfully evident in the heaps of ruins on

every hand. Here the outward and visible signs of the French occupation were soldiers at every turn, purchasing supplies or on "sentry go"; a large military encampment outside the walls, and a large war balloon. Some of the streets here are very picturesque: but here again are many Europeans.

The next port of call, Mazagan, is one of the most interesting, and I shall live in hopes of making a considerable stay here at some future date. This city has a most imposing fort and massive walls, dominating a small harbour. Entering through the Waterport gate, the visitor finds himself at once in the busy market place, situated outside the walls of the city proper. Here are subjects for many a picture.

Camels in large numbers, laden with all kinds of produce, give a distinctive character to the groups of busy merchants. A distinct falling off in the numbers of Europeans is noticeable too, and this is a decided advantage from an artistic standpoint. The great gateway leading from this outer market into the city is a most picturesque feature, with its



## Morocco as a Winter Sketching Ground

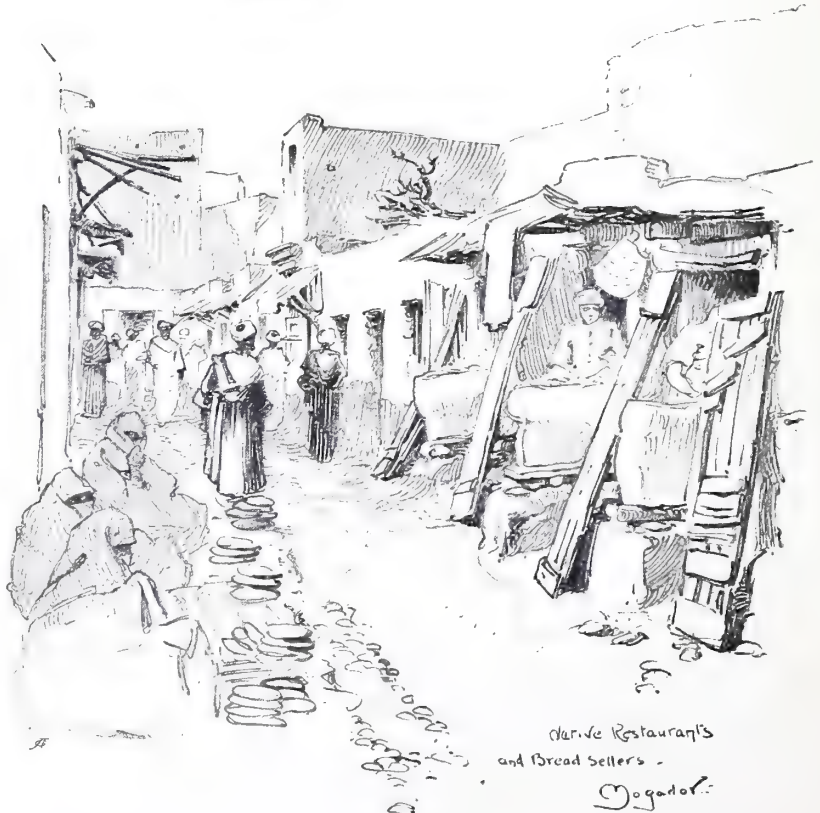


ROBERT  
E.  
GRAVES  
OS.

Old Shops  
Mogador

surrounding shops and the walls towering above. On emerging at the city end of this entrance tunnel, the prison is seen on the right hand; and one must not appear to be sketching this, as it seems to be a sort of rendezvous for the kaid or head men of the town, who sit in the shade here and talk over the affairs of the nation and have a decided objection to being immortalised in that manner.

I found it advisable, wherever we stayed, to avoid hurting the feelings of the natives as much as possible, by respecting their wishes with regard to drawing or photographing their mosques, saint-houses and similar places. Obtain



Marine Restaurant  
and Bread Sellers -

Mogador



"THE GOVERNOR OF MOGADOR GOING TO MOSQUE."  
FROM A WATER-COLOUR SKETCH BY ROBERT E. GROVES.





## Morocco as a Winter Sketching Ground

shops. The walls of the city are well worthy of attention; at the time we visited Mazagan there was a garrison of the Sultan's soldiers, a heterogeneous body of men, dressed in old scarlet tunics and baggy blue or khaki-coloured cotton drawers or breeches. I can say nothing about the hotels in this place, as we were only here two days and went on board the steamer at night.

Mogador, the picture city, is the place most prominent in my mind's eye as I write, for here we stayed some considerable time and got to know it and its interesting inhabitants well. Here, at last, one is almost free from everything European. Here life is more primitive, and the easy-going native basks in his almost eternal sunshine. He is never in a hurry, though always busy, and loves to linger over his bargaining, sipping his green tea and lounging in his shady cupboard-like shop. Here are gathered in picturesque variety representative types of every one of the numerous North African tribes. The wealth of colour is marvellous. Here men of the desert tribes from Timbuctoo and other remote places, Berbers from the Atlas, and from Sûs and Wadnoon; ebony-faced Nubian slaves, negro musicians, Arabs from the country in tattered brown jellabs, are mixed up in bewildering confusion with the rich town Moors in costly and voluminous garments, and the black-robed Jews, all laughing, shouting, gesticulating, quarrelling and sometimes fighting. Almost every man and boy is armed with a long, curved dagger of peculiar form, mostly decorated with silver, ivory and sometimes enamels. Many carry long-barrelled, flint-lock muskets of the usual Arab type; these are also mounted in a rich manner with bands of silver and ivory. Strings of heavily-laden camels constantly pass in and out of the town, with mules and donkeys galore, staggering under bales of merchandise. Here also are graceful Arab horses and powerful Barbs. From early morning to sun-down the town is a busy hive

of industry, and here almost every article of a Moorish character is to be seen in process of manufacture.

In Mogador most trades have special quarters set apart for them. For instance, there is a street of blacksmiths, where the brawny, muscular Nubian slaves can be seen beating out the hot metal; a jewellers' street, where all kinds of silver and gold ornaments of elaborate and intricate workmanship are being made by skilful workers; an armourers' and gunsmiths' street, where weapons are fashioned on the ancient plan; for in Morocco the old pattern flint-lock muskets of prodigious length of barrel and beautiful shape and finish are still used. Here, also, the curious daggers named above are to be seen in the making, though some of the finest come from the Sûs country, and in addition to these are beautiful powder horns, pistols, swords and other weapons. Highly ornamental coloured and woven leather bullet pouches will also be found here. Further on is a street of eating-houses and bread-sellers, and close by a picturesque quarter where little





## Morocco as a Winter Sketching Ground



ROBERT  
E.  
GROVES  
OS.

A NARROW STREET  
- Mogador.  
دار الضيق  
DERA KNI ANTER.

children may be seen busily helping their elders to weave. Some of these infant labourers are no more than two or three years old. There is a cloth market, where all articles of wearing apparel are made and sold; a women's market, where women wrapped in voluminous *haiks* are seen selling flour and other useful commodities; a corn market; a salt market; a fruit and vegetable market; a meat market: a second-hand market, where a picturesque crowd assembles to bid for articles offered for sale by a crowd of energetic auctioneers; and a market where all kinds of native pottery are sold. All these places yield subjects of wonderful colour and interest to the artist.

One of the spectacular events of the week is the going to mosque of the Governor of Mogador, which takes place every Friday morning. In the square, where stands the chief mosque, all the kaid and other officials of the city assemble to do honour to the man in power. Here are to be seen all the rich and influential Moors, attired in their very best. We were assured, by one who knew,

that many of them on these occasions wear garments to the value of from forty to fifty pounds. Their dress is of beautiful, soft, creamy whites, delicate dove greys, salmon, orange, and delicate greens, and various other harmonious and pleasing colours. A crowd of townspeople and others surround the square, where a bodyguard of the Sultan's troops awaits the coming of his representative. At a given signal all stand at attention, the band of drums and oboes strikes up, and the Governor and his suite enter the square. At a certain point the whole assemblage makes a profound obeisance, and he then enters the mosque, thus finishing an impressive ceremony.

Another fine sight is the powder-play in the Running Square, sometimes performed on foot, but most exciting when the performers are mounted. On these occasions, bands consisting of women playing on cylindrical earthenware drums, and men with the oboe or *ghaitah*, perform weird and barbaric tunes, while other women show their pleasure and appreciation by giving vent to a strange, shrill ululation peculiar to the country.

There are some very fine Moorish doorways in Mogador, notably that of the prison; a Saint-house in the blacksmiths' street; and some of the mosques are worth seeing, although architecture is not the great feature of the city. Outside the city is held a big market, where interesting groups of country-people congregate to dispose of produce brought in from the surrounding districts. Here are camels, mules and donkeys in hundreds.

The coast is very fine, with magnificent stretches of sand, and giant breakers eternally rolling in. It is most unusual to see a calm here, the trade winds keeping the sea in continual motion. The country round Mogador is sandy for some distance, and wonderful effects of light and colour are the result of the almost continuously cloudless sky. The temperature of Mogador is subject to unusually little variation, seldom rising above 75° Fahr. in the summer, and never falling below 40° in the winter. The climate is most invigorating, with the constant and refreshing breezes off the Atlantic.

The cost of living is absurdly small—4s. per day, including wine. Of course, one must not expect an Hotel Cecil here, but the food is good and plentiful.

I can strongly recommend artists to give Morocco a trial. It is easily reached by the splendid ships "Arzila" and "Agadir" of the Royal Mail Steam Packet Company; these are literally floating palaces, and the fares are well within the reach of most people.

ROBERT E. GROVES.

## Architectural Gardening.—II.

### A RCHITECTURAL GARDENING. —II. WITH ILLUSTRATIONS AFTER DESIGNS BY C. E. MALLOWS, F.R.I.B.A.

IN the August number of *THE STUDIO*, in which the first article on this subject appeared, reference was made to the inseparable connection of the house and garden in architectural design, and an attempt was made to show that when the two subjects were designed independently of each other failure to achieve unity in both must inevitably follow. It was pointed out that the main difference in this respect between the two schools of gardening, the Formal and the Landscape, is that whilst in the former the house is always considered in relation to the garden, and *vice versa*, in the latter it is invariably ignored altogether. To obtain anything like success in garden design, the house plan must be extended beyond its walls, and include the entire garden scheme. That is the basis upon which these notes have been written and the illustrations made, and it cannot be too strongly insisted upon. It was the key-note of the Formal School of Design, and the secret of its great artistic success. One reason for the failure and recent decadence of landscape work in this country is the omission of such a very elementary and obvious first principle.

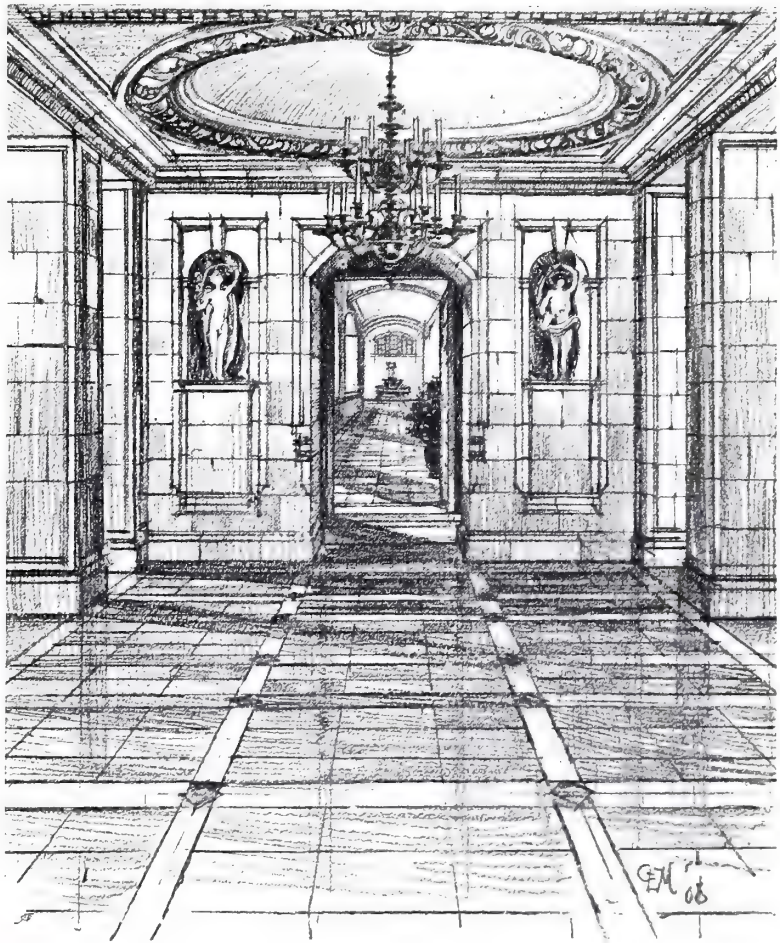
Whatever may be thought of the merits or demerits of the Landscape school, it is indisputable that with it came the destruction of, literally, miles of many of our beautiful old gardens—beautiful alike in conception and in maturity, as many well-known descriptions of them testify. In its ultimate results, too, it wrought great disaster, not only to the actual productions of the earlier

work (some of which were completely destroyed only to be replaced by foolish imitations of nature), but also to the splendid tradition in which they were designed and carried out.

Evil, however, as the effect of landscape work has been in our English land, it was not altogether without some compensating advantages. The older work at times had a tendency to over-formality and architectural stiffness, particularly in its later phases, and the topiary designs, it is undeniable, were occasionally ridiculous, and became some points beyond amusing. Pope's famous catalogue of the imagery of evergreens, although so well known, is worth quoting here, as it is a capital illustration of what is meant:—

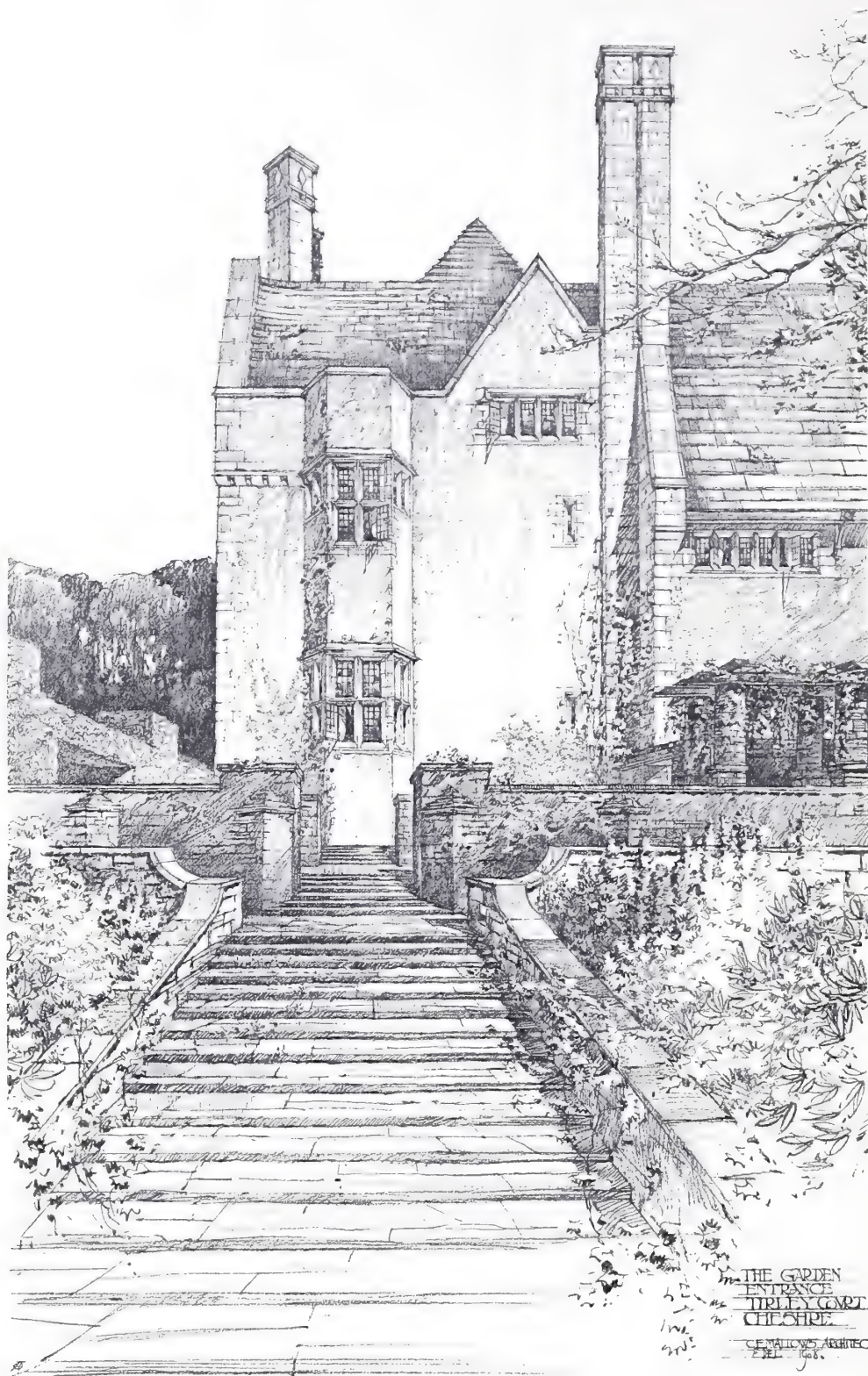
"Adam and Eve in Yew; Adam a little shattered by the fall of the tree of Knowledge in the great storm; Eve and the serpent very flourishing.

"Noah's Ark in holly, the ribs a little damaged for want of water.



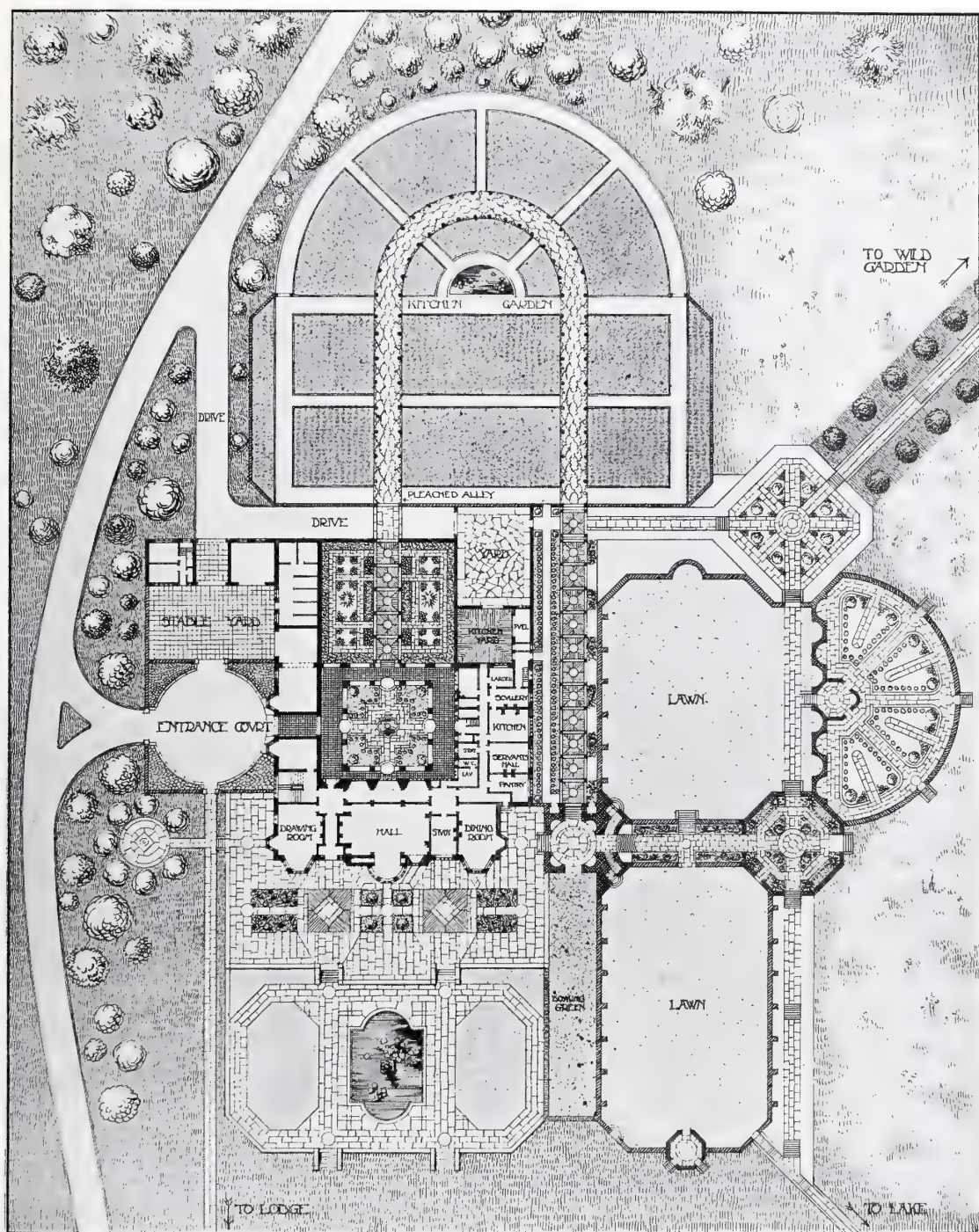
EAST HALL, TIRLEY COURT, SHOWING CONNECTION WITH CLOISTER GARDEN  
C. E. MALLOWS, F.R.I.B.A., ARCHITECT





GARDEN ENTRANCE TO TIRLEY COURT  
C. E. MALLOWS, F.R.I.B.A., ARCHITECT





PLAN OF TIRLEY COURT AND GARDENS  
C. E. MALLOWS, F.R.I.B.A., ARCHITECT



## *Architectural Gardening.—II.*

“The Tower of Babel, not yet finished.

“St. George in box; his arm scarce long enough, but will be in a condition to stick the dragon by next April.

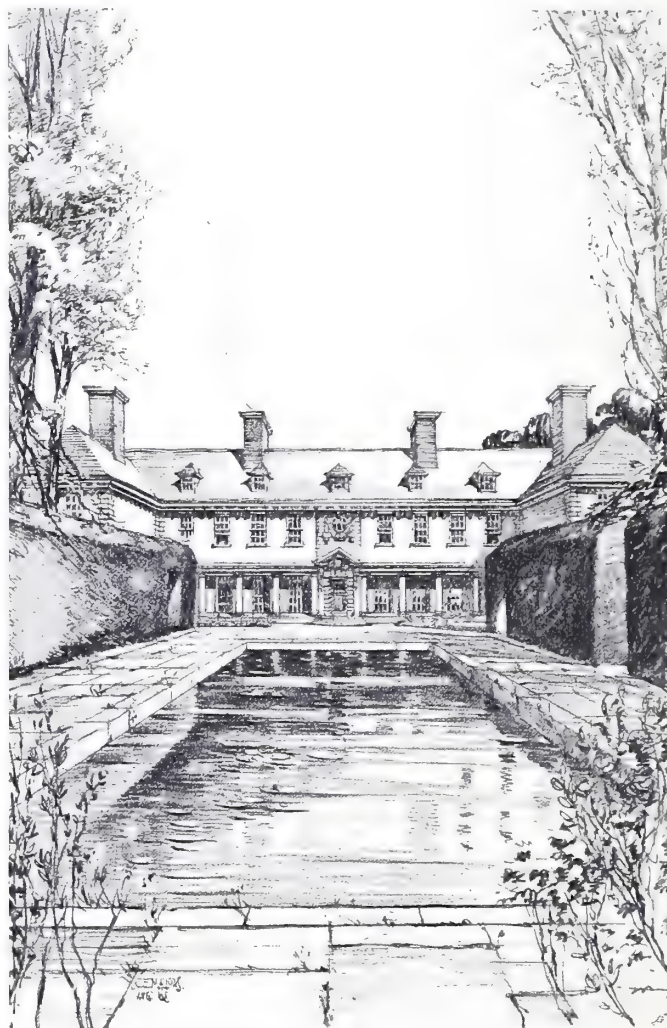
“Divers eminent modern poets in bays, somewhat blighted, to be disposed of a penny worth.”

In its ruthless way landscape gardening destroyed the bad and the good together, but undoubtedly, although indirectly, on the work of to-day it has had the effect of checking such absurdities as these, and also has had a softening effect on garden work in general, it has reduced the tendency in some modern gardens to architectural formality and hardness extended to the limits of the site. It has introduced, again indirectly however, the very valuable quality of gradation from the severe line of the house architecture to its natural surroundings, one of the most important and vital things to remember in all garden design.

Remembering such things as these it is not wise, therefore, in approaching the question of design to-day to be too prejudiced in favour of any one particular school. By doing so one is apt to miss some very good things that make for success. The battle of the styles, the Formal and the Landscape (the history of which, by the way, is most entertaining and illuminating reading), should be considered for practical purposes as a thing of the past, valuable only for the good which can be extracted from a study of it and which can be applied to the solution of present-day problems. From this point of view it is most useful; in fact, there are few things in garden literature better worth the time and trouble, so much can be gleaned of what to do and what not to do. The principal point gained, however, by anyone in search of practical information is, we repeat, that it is wise to keep an open mind, one inclined to listen to reason on both sides,—a valuable possession to any architect.

Landscape gardening, with its grotesque idea of imitating Nature in absurd little toy streams, supposed to look like the large rivers, with their crazy and ridiculous rustic bridges, never gave the garden lover a hint of what water treatment is capable of within ordered design and restrained lines. It is one of

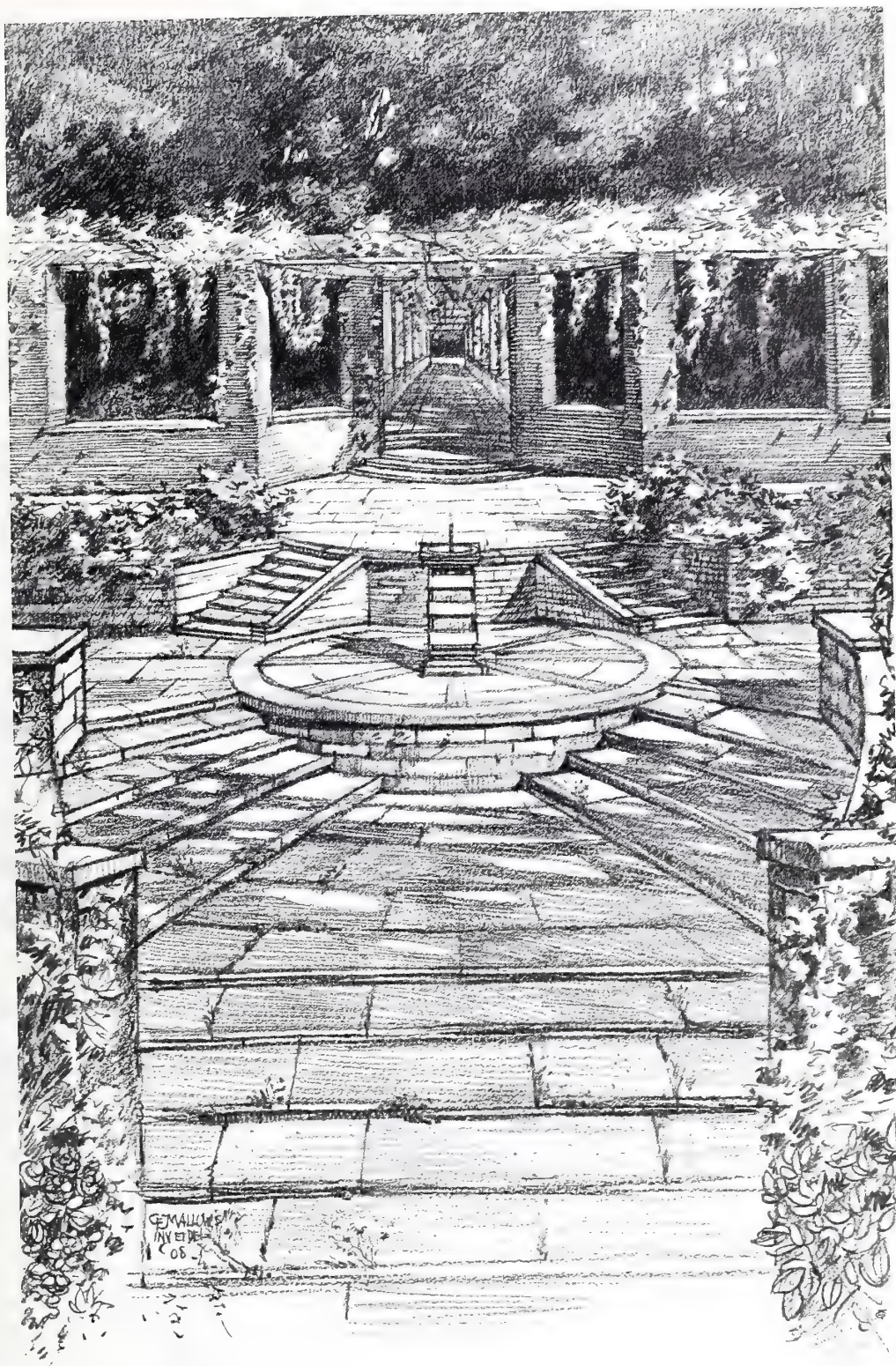
the most valuable assets within the designer's reach, and capable of producing most beautiful effects, infinite in variety of design. There is nothing, for example, in landscape effort to set beside the lovely water treatment found at such places as Wrest Park in Bedfordshire or Montacute in Somerset. There are also Versailles and the wonderful water-gardens of Italy to inspire one. Compare such works as these with the landscapist's attempts at “natural” water design, the “natural” imitation lakes, with their “natural” imitation humped islands and the still more “natural” banks, all of which, so far from being the deceptions they are intended to be, only succeed in making both land and water look foolish. Here, again, is clear the difference of intention between the landscape and the formal



SOUTH FRONT OF A THAMES-SIDE HOUSE

DESIGNED BY C. E. MALLOWS, F.R.I.B.A.





DESIGN FOR STEPS TO TERRACE GARDEN  
AND PERGOLA. BY C. E. MALLOWS, F.R.I.B.A.



## *Architectural Gardening.—II.*

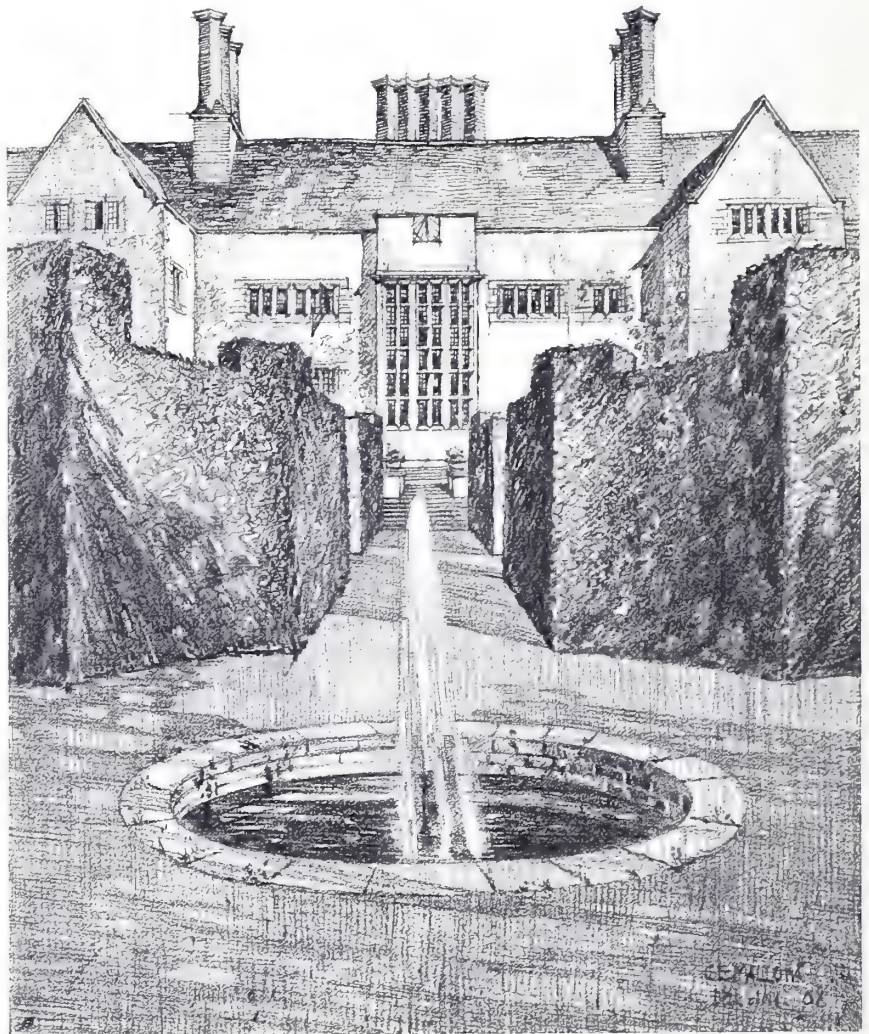
schools. In the former the end in view is deception—the desire that things should be other than what they are, and in its essence it is therefore unprincipled: whilst in the latter frankness and sincerity are amongst its distinguishing qualities, as they must necessarily be in all genuine artistic effort.

The salient lessons therefore to be learnt from a study of garden history are the avoidance of over-formality, stiffness or hardness and eccentricity (which is often mistaken for originality) on the one side, and on the other its general want of principle or plan, that desire to deceive, which practically amounts to fraud, the imitation or aping of natural objects and, above all, the method—or, rather, want of method—in which the gardens and the buildings were almost invariably considered in relation to each other.

The plan of Tirley Court and its gardens reproduced on page 33, has been designed with a desire to carry out in practice some of the principles to be deduced from the foregoing, and is based on some years' study of old house and garden design. The point of central interest, it will be seen, is the cloister court, which has been planned with as much care as possible in relation to both house and garden, so that interesting views of each can be obtained at given points. At the entrance from the carriage court, for example, a small picture of the cloister garth, with its brightflowers and fountain pool in the centre, is obtained through the shade

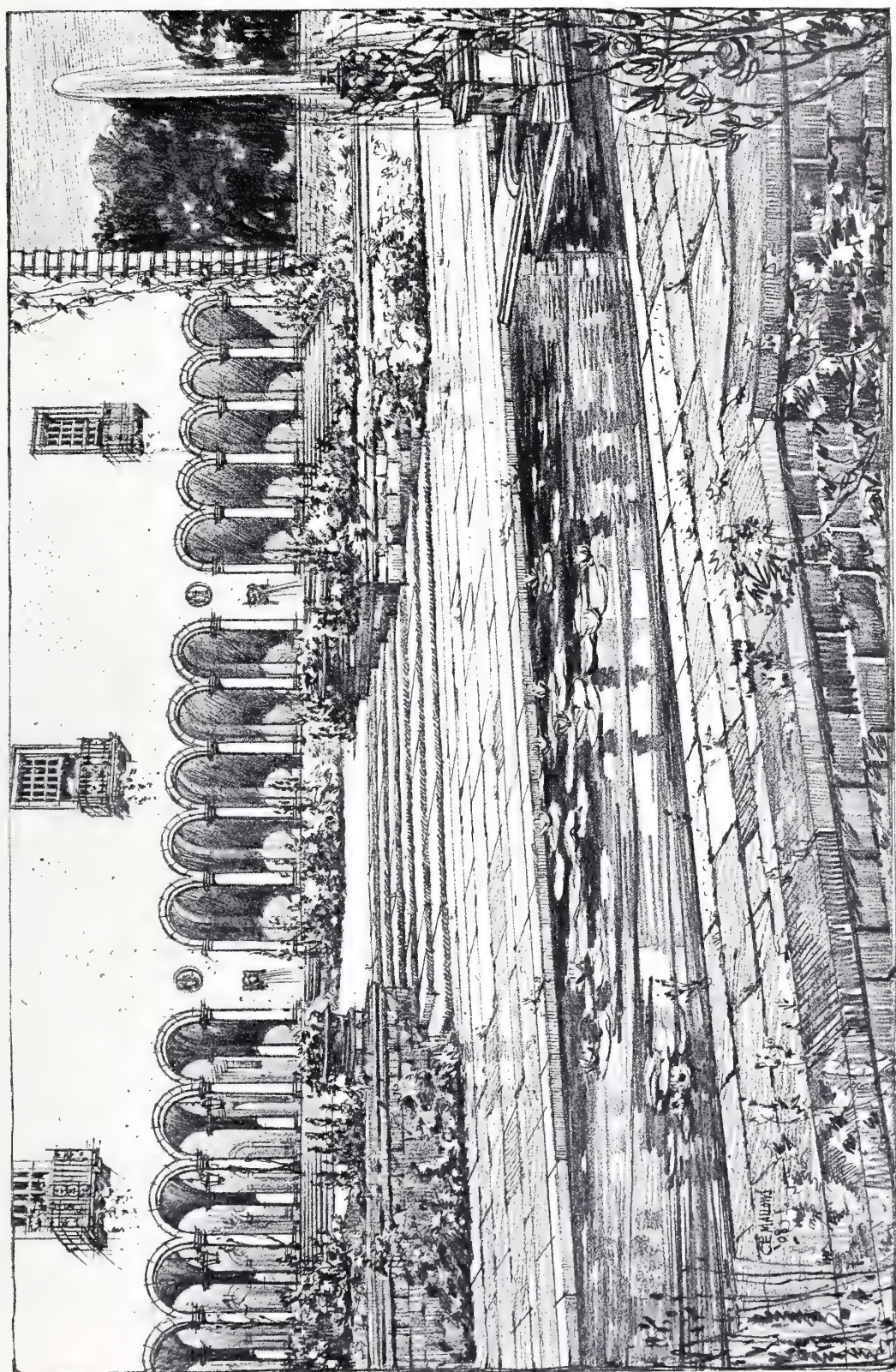
of the arched entrance way which is vaulted with a flat curved barrel vault.

This view of the cloister garden will be suggested only and not entirely revealed, as some old Italian wrought-iron gates will be placed in the centre archway of the cloisters, and also, with the same end in view, in the centre of each corresponding opening on the other sides. Direct or abrupt vistas are to be avoided; it is undesirable to see the whole effect of the garden, or the entire length of walk, as the case may be, at once. As Sedding said years ago in writing on church design with regard to the value of a rood-screen, "A vista can be had in Gower Street any day." It is an excellent thing to suggest a little mystery, a hint of the unexpected, in a garden at times, as it adds to its charm and interest.



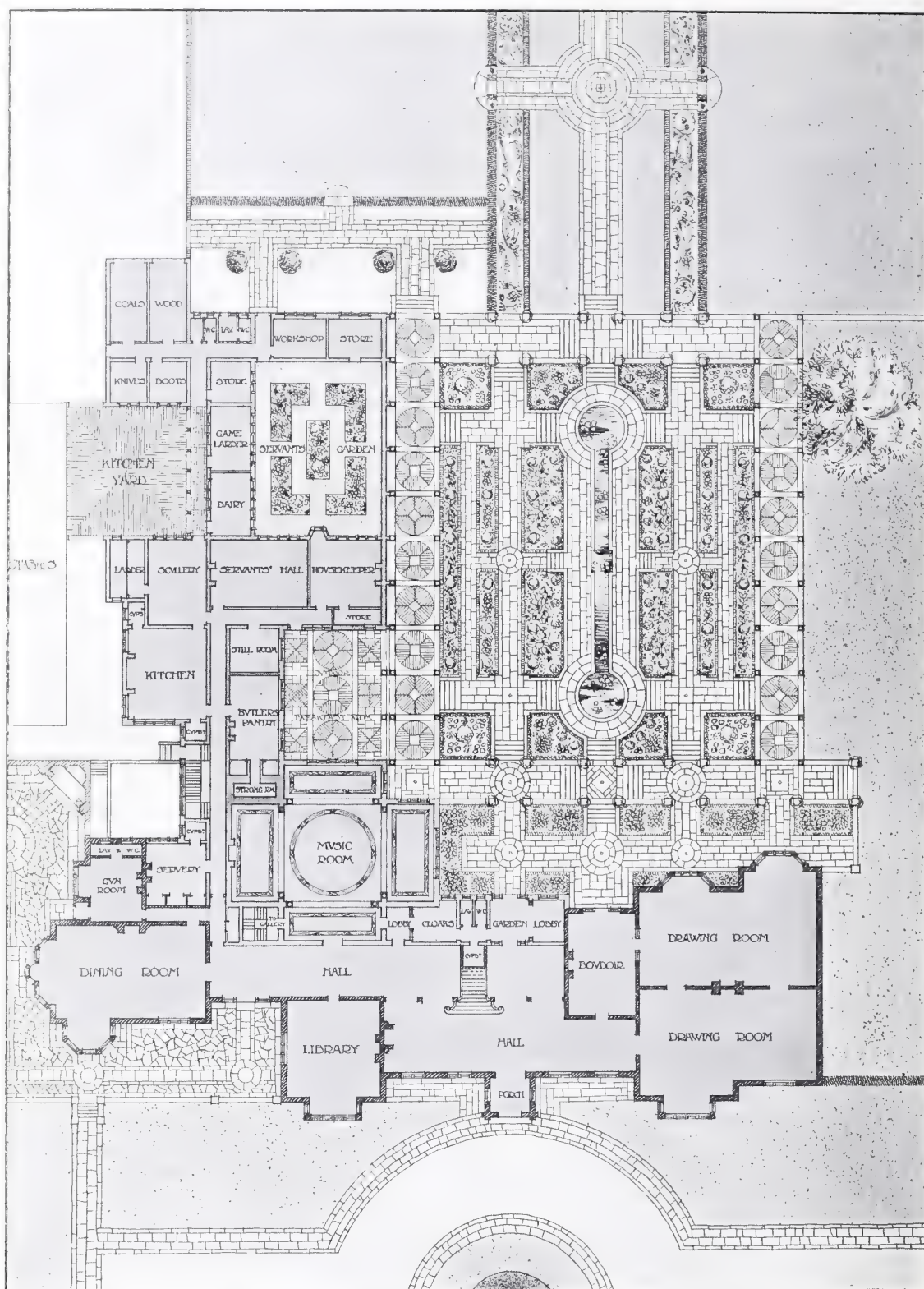
SOUTH FRONT AND FOUNTAIN OF HOUSE AND GARDEN DESIGNED BY C. E. MALLOWS  
F.R.I.B.A.





PROPOSED GARDEN AND ADDITIONS TO JOYCE GROVE  
NETTLEBED, DESIGNED BY C. E. MALLOWS, F.R.I.B.A.





PLAN OF JOYCE GROVE, NETTLEBED  
C. E. MALLOWS, F.R.I.B.A., ARCHITECT  
FOR EXTENSIONS AND GARDENS

## *Architectural Gardening.—II.*

From each walk of the cloisters similar views have been contrived. On the north side, looking towards the house from the herb garden, the view will be similar to that from the entrance; but in the reverse view, that is from the garth itself, a hint of the kitchen garden gates through the stepped and stone-paved path of the intervening garden, will be seen.

The same idea has been carried out in the house plan, as, for example, from the central corridor on the north side of the hall the centre of the cloister garth, with its stone-edged pool, occurs, and from each of the small square stone-built halls, to the east and west of the corridor, a sight of the east and west walks of the cloister is obtained, at the ends of which are small wall fountains with low basins for water flowers under. An illustration of the east hall, with a suggestion of the cloister through the open doorway, is shown on page 31.

Another consideration on this site which received some careful thought was the view to be seen to the south-east of the famous Beeston Castle, with its fine rugged outline across the valley some five miles away. On entering the west hall (the entrance door) this picture is seen through the house and framed on the far side by the stone columns and lintel of the garden entrance. The doors themselves have been specially designed with glass to the floor line, so that the view shall be interrupted as little as possible.

The plan also shows the method by which the centre of the cloisters and the house is linked up with the gardens on the east side through the kitchen garden to the pergola next the northern tennis court. The pergola, starting at the top of the steps, continues to the kitchen garden, where the walk changes to a pleached alley of fruit trees, bordered on each side with flower-beds. This takes the semicircular line of the garden and is extended through the centre to the herb garden up to the north side of the cloister walls.

Another illustration of Tirley on page 32, the one just referred to, is taken from about midway in the walk between the two tennis courts shown in the plan. At the top of the steps, and at the south end of the pergola, a loggia is planned, so constructed as to form a shaded place for outside meals in summer weather. This view also serves to show the manner in which pictures of the house from the garden, and of the garden from the house, can be obtained. Here the focal point from the garden is the narrow bay window of the dining-room, which is placed central with the walk. From the house the bay window looks down through the loggia, on the flight of

steps leading to the rose walk, between high yew hedges, to the octagonal garden beyond.

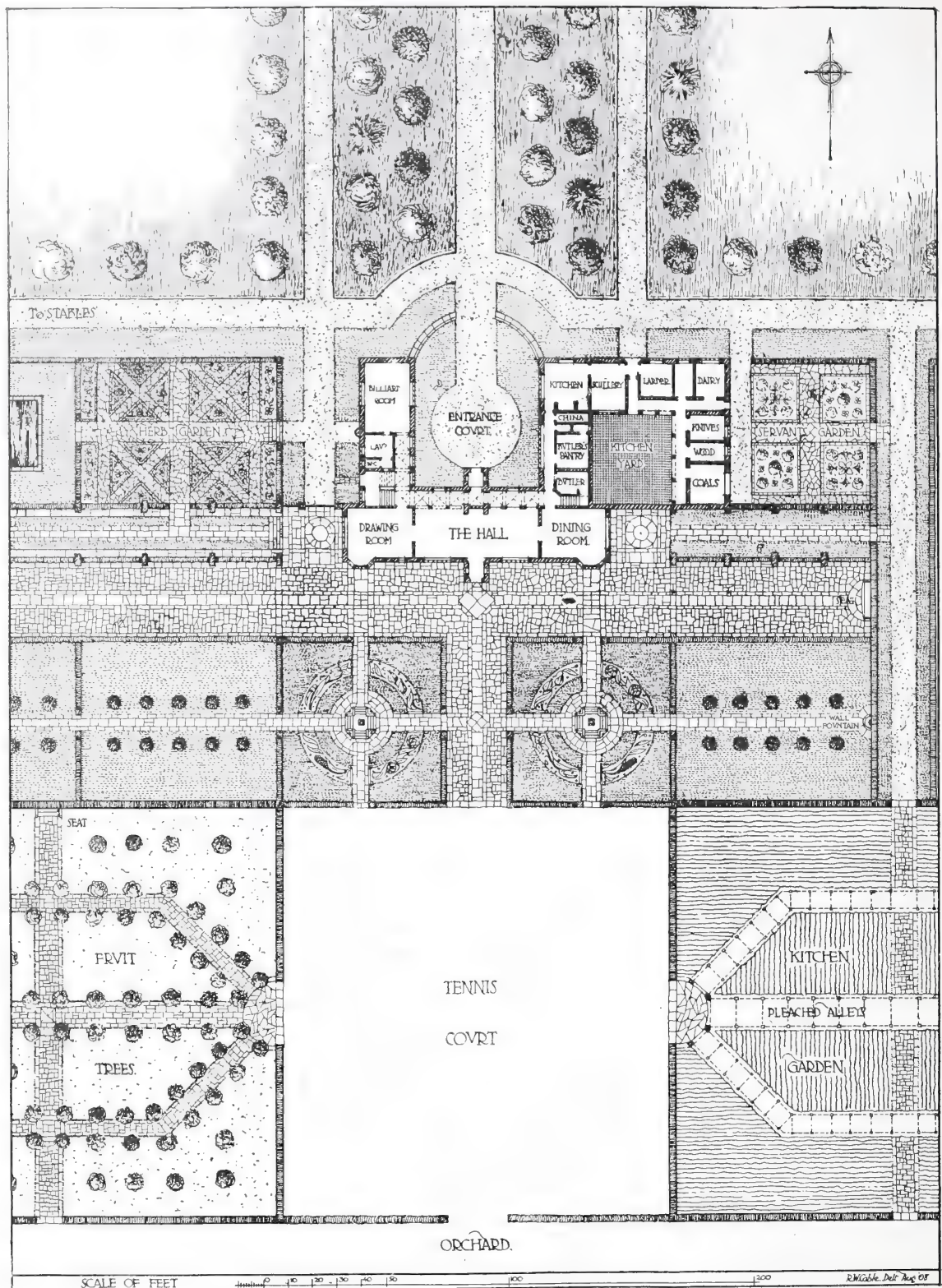
The drawing on page 34 shows the south front of a house designed (with the late 17th-century style as a *motif*) for a proposed Thames-side residence. An endeavour here has been made to take full advantage of the river, and of the back-water which surrounds the site of the house, in order to make them contribute towards the effect of the garden scheme. There are enclosed rose-gardens on either side of the lily pond, shown in the sketch—enclosed, that is, by yew hedges on three sides, and on the fourth by the wings of the house itself, with a broad, paved and flowered terrace intervening. This terrace runs along the entire length of that front. The whole site of the house and garden is proposed to be raised above flood level, and opportunity is thus provided for an effective approach by a broad-stepped walk from the river side, facing the south front and lily pond.

A stairway in stone connecting a sunk garden from a low level to the terraced walk above is shown on page 35. Here there is a considerable fall in the ground which gave an opportunity of forming the garden at very little trouble and expense. If sufficient care and thought are exercised in the treatment of the levels of what at first sight may appear to be extremely difficult and awkward sites, quite surprising and delightful results can be had at the cost of little labour. The real labour required is that involved in the planning of the garden on the site. The centre line of the rose garden shown in the sketch runs through the centre of the stairway and continues across the terrace to the pergola, on each side of which are two wild gardens. At the far end of the pergola is a broad grass walk between the orchard on the distant side and the two gardens.

The design shown in the sketch on page 36 is an idea for the treatment of the south side of a house in relation to a circular pool and fountain. On the left side of the grass walk leading to the terrace is a tennis lawn and on the other a bowling green. These separate from the house two rectangular rose gardens which occupy an equal amount of space on the opposite side of the central pool and fountain.

The problem presented by the requirements for the alterations and additions illustrated by the plan on the opposite page for Joyce Grove, Nettlebed, is of an entirely different nature to those already described. The existing portion of the present house binds and limits both the added newportions and the garden scheme. The old portion is shown by the





PLAN OF A HOUSE AND GARDEN  
DESIGNED BY C. E. MALLOYS, F.R.I.B.A.

## *Architectural Gardening.—II.*

thickly hatched lines on the sectional parts of the plan. The additions required consisted of a music and billiard room combined, revised kitchen quarters, a suite of new bedrooms and nurseries over.

The desire in this scheme was to obtain the maximum amount of space for the new formal garden to the south-west, and to so arrange the new music room that it should share as far as possible in the outlook on to the garden and pergolas. These latter and the main lines of the new sunk garden have been linked up with the principal windows of both the old and new portions of the house.

The outside breakfast or dining room loggia is placed with its centre axis on the centre of the north pool in the sunk garden. This latter is framed in, as it were, on two sides by the pergolas, on one side by the terraced walk in front of the house, and on the opposite or south-west side by a low balustraded wall, so that from the windows of the house full advantage may be taken of the natural scenery beyond. The garden, being sunk, does not entirely obstruct the view of the distant landscape from the terrace and house.

This garden was referred to in the first article in connection with the drawing of the loggia, but the design of both of these has been since changed somewhat in detail. The garden is sunk beneath

the level of the terrace some seven steps (not *feet*, as by a slip of the pen it was previously described), or about 3 feet 6 inches, and is paved with old stones and bricks, not laid map-wise, but to a varying pattern in all the paths. It is now proposed to connect this garden to an architecturally treated lily pond about 200 feet away from the balustraded wall. The pond is suggested to be formed by extending an old "landscape" lake and bringing it into some definite form and relation to the house and garden.

As this water is considerably below the level of the upper garden the connecting walk will have three series of steps, one at the top next the sunk garden, one in the centre and one where the path joins the enclosing walk of the pond. It is proposed to publish further sketch views, in illustration of these parts, in a future number.

The house and gardens of which a plan is given opposite is the same as that of which two illustrations were included in the first article (August No., pp. 184, 185), from drawings by Mr. F. L. Griggs. This plan will enable the reader to follow the details then given.

The house and garden in Surrey, illustrated below, was designed for the hillside. The sketch view shows the south front, where a very broad terrace is divided by a low wall, in the centre of which is



A SURREY HOUSE AND GARDEN

C. E. MALLOWS, F.R.I.B.A., ARCHITECT



## *Decorative Art at the Munich Exhibition*

a pool, from a simple water garden with grass parterres surrounded by flowers on the lower level below. The entrance court is seen to the left of the drawing, and is approached from the road by a broad avenue with wide grass verges on each side of the roadway. The rest of the gardens are on the east side of the house where the flower garden, through which the kitchen garden has an approach, is protected from the south-west wind by the out-buildings, the walls of which have been planned to be of practical service in forming excellent cover for fruit and other trees. Orchards and wild-flower gardens are arranged on the opposite side.

### DECORATIVE ART AT THE MUNICH EXHIBITION.

IF one would do justice to this exhibition, one should bear in mind that it has not been organised by an entire nationality, as has been the case with the Hessian National Exhibition at Darmstadt, but by a single city with a population of little

more than half a million. Nor should one forget that it is not confined to applied art, like the Dresden Exhibition of 1906, but is a "universal" exhibition, comprehending within its scope everything of moment to a social aggregate like Munich: art, commerce, trade, manufactures, education, public works, sport of all kinds, and so forth. Bearing these circumstances in mind, this "Ausstellung München, 1908" is indeed a prodigious achievement, which, in spite of a few shortcomings, deserves the fullest recognition.

It must be admitted, however, that the programme of the promoters promised too much when it announced that the entire display was to have its foundation in the principles of good taste, and that everything was to be excluded which was not in harmony with the claims of applied art in its latest developments. This proved to be too big an affair, and thus it happens that not a few things have found their way into the exhibition which do not accord with the programme, the only explanation of this unusual indulgence on the part



HALL IN A HUNTING LODGE

DESIGNED BY ARCHITECT HEINRICH PÖSSENBACHER  
AND EXECUTED BY ANTON PÖSSENBACHER, MUNICH



HALL IN "OLD MUNICH" STYLE DESIGNED  
BY ARCHITECT GABRIEL VON SEIDL



## *Decorative Art at the Munich Exhibition*

of the jury being that they had to take into account considerations which could not be evaded. In the totality of the display, however, the exhibition discloses a good average of achievement, and notwithstanding a certain monotony in the forms of expression, it is both abundant and varied. And if there is comparatively little that stands out above the general level, it may be said on the other hand that what there is of a commonplace character is of too small moment to affect the merit of the mass.

The chief interest of the exhibition centres in the series of fully-equipped interiors, more than a hundred in number, comprising every apartment of a dwelling-house. For these Hall No. 1 was reserved, and access to this is obtained through a hall of honour designed by Richard Berndt, a domed structure of impressive proportions, containing four huge antique figures in niches, the work of Karl Ebbinghaus. The adjacent promenade, decorated with bright-coloured wall pictures by G. Klemm, which have been executed in a manner that shows little regard for the close proximity of the observer, leads to the space fitted up as a museum for a small town, and to a

picture-gallery and sculpture-room, wherein are exhibited excellent works by Munich artists, and to several halls in which the local antique dealers display their treasures. There is a certain essential kinship between these and the interiors which have been equipped by a group of Munich firms under the artistic direction of Prof. Gabriel von Seidl, representative of the "Old Munich" mode, and avowedly designed as an antithesis to the modern type. Their chief interior is a large hall which in its general design betrays the master-hand of the architect, though in detail there is less evidence of his influence, and consequently one misses that uniformity and completeness of effect which might make the modern eye appreciate more fully this reminiscence of the olden time.

Seidl's art is again seen to advantage in a white room, designed by him as a lady's boudoir, on the chimney wall of which is a medallion portrait by Franz von Stuck of his wife; but for the furniture of this room, which consists of quite feeble imitations of Louis XVI. models, Seidl must not be held responsible. The same thing holds with regard to a music-room belonging to this



KITCHEN

DESIGNED BY ARCHITECT OTTO BAUER  
ARRANGED BY MARTIN PAUSON, MUNICH



PORTION OF THE PRIVATE OFFICE OF A FACTORY MANAGER DESIGNED BY ARCHITECT RICHARD RIEMERSCHMID AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, G.M.B.H., MUNICH AND DRESDEN

group of interiors, in the other apartments of which the quality of the peasant art of Tölz and Dachau may be studied. Whether it was prudent to include these rooms, conflicting as they do with the ideas for the recognition of which the younger school of German art has striven so hard, may be questioned on a multitude of grounds, but, all the same, they are essential in a comprehensive display of the Munich art of to-day, in which the ascendancy of the Lenbach-Seidl-Thiersch way of thinking continues unshaken in the most influential circles, in spite of "Jugend" and "Vereinigte Werkstätten."

The rooms, or "spaces," of the Vereinigte Werkstätten für Kunst im Handwerk comprise a costly marble saloon by Bruno Paul, the material used being the beautiful, delicately veined marble from the Kiefersfeld marble-works; a living-room by Th. Th. Heine, in light-coloured cherry-wood with yellow upholstery; a bedroom by Otto

Blümel with good, practical furniture; a gentleman's dressing-room, entirely in white and gold, by Ernst Haiger; a well-thought-out study and billiard-room in mahogany and ash by F. A. O. Krüger; and a marble chimney-piece therein designed by the Dutch artist Jan Eisenlöffel, with a richly-inlaid glass mosaic rather overdone with ornament. To the same group, though situated apart from the rest, belongs a room designed by Carl Rehm, the painter, as a living-apartment and reception-room. This is his first appearance as a "Raumkünstler," and an exceedingly happy *début* it is. This interior presents many excellent features: all the details are happily co-ordinated, the furniture comfortable and well constructed, and nowhere is there any affectation. The endeavour of the Vereinigte Werkstätten to fulfil the æsthetic needs of the upper ten thousand, not by ostentatious show but by elegance of a really genuine order,



## Decorative Art at the Munich Exhibition



BEDROOM DESIGNED BY ARCHITECT KARL BERTSCH AND EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST

finds utterance before all in the cabins they have carried out for the new fast Atlantic liner "George Washington," belonging to the North German Lloyd of Bremen. These will be referred to and illustrated in a separate notice. They have aroused exceptional interest, and by many are regarded as the *clou* of the exhibition.

Among the artists who place their talents at the service of the Deutsche Werkstätten für Handwerkskunst, of Dresden and Munich, Richard Riemerschmid is most largely represented. The workmen's cottages which he has built for the "Hellerau" colony have been equipped by him throughout in practical and neat fashion with all the appliances required by the man of humble means; and there are two suites of machine-made furniture designed by him for people of the *bourgeois* class, one of which, a remarkably pleasant and surprisingly cheap bedroom suite of mahogany with brass fittings, calls for special praise. Here there is absolutely none of that shoddiness of construction and finish which one usually associates with the machine-made product. Riemerschmid's best production, however, is the large living room destined for his own country house, at Pasing. There is something uncommonly

comfortable and homely about this room, in which everything goes so well together that nothing more pleasant could be wished for. A bedroom by Karl Bertsch is reckoned among the most attractive items in the exhibition. So convincing is it that one hears only words of approbation, whereas in most of the other rooms on view utterance is given to the most contradictory opinions. The delightful colour effect of the dark-polished birchwood, the pleasant window recess, lined with dull blue tiles and provided with a toilet table, together with the substantial yet refined shapes of the furniture, unite to give distinction to this interior, which may be looked up to as a model of good design. Adalbert Niemeyer is not quite so successful on this occasion with his music-room in walnut with ivory inlay. No doubt, in his furniture here he has studied to the full the comforts and æsthetic requirements of people of luxurious tastes, and in certain details gives proof of a rich endowment of inventiveness; but in its entirety the scheme fails to give complete satisfaction. The built-in cabinets and chimney-piece leave gaps in the wall-space, and wainscoting is wanted to give completeness to the room. The same need

## *Decorative Art at the Munich Exhibition*

is felt in his dining-room ; but here again many good qualities are disclosed in the details, and the arrangement of the windows, which in the upper part have twice the breadth of the lower part, in order that more light may be admitted from above and wall-space economised below, is, at any rate, an interesting experiment. A simple smoking-room or study carried out in elm, with which Robert Engels, the painter, approaches the problem of interior equipment, also belongs to the series of rooms fitted up by the Deutsche Werkstätten.

A very successful example of interior arrangement is the dining-room designed by Wilhelm von Debschitz, the leader of the "Ateliers und Werkstätten für angewandte und freie Kunst ;" but it is to be greatly regretted that no better place could be found for it than the one it occupies. There is not sufficient room for the furniture, which is admirably designed, at once practical and yet temptingly comfortable. Hans Schmithals' lady's boudoir has good qualities ; but the room which Hermann Lochners has intended for a gentleman's study or office is scarcely true to its purpose ; there are too many disturbing elements for a room which

is meant for serious work ; nor, on the other hand, is there in it quite that concession to comfort which is essential for a room devoted to social intercourse.

Two artists who go their own way and have nothing to do with any groups are Peter Birkenholz and Paul L. Troost, and the four interiors exhibited by them are all the more interesting because they proclaim a complete departure from the purely objective, matter-of-fact style so much in vogue hitherto. Birkenholz never has, indeed, been really a modern, and a certain archaic character has rarely been absent from his designs, whereas Troost has all along been one of the most strenuous exponents of the straight line and the "square box" style, without at the same time renouncing luxury and comfort. All the more surprising, therefore, is the impression produced by his lady's boudoir, in which every trace of angularity has disappeared and given place to gracefully rounded surfaces and lines, accompanied by bright and cheerful colour schemes and a profusion of carving on cabinets, tables and mirror frames. The æsthetic values of the old French style of furniture are here revived.



LIVING AND RECEPTION ROOM DESIGNED BY ARCHITECT CARL REHM AND EXECUTED BY THE VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK A.G.



## *Decorative Art at the Munich Exhibition*



PRIZE TROPHY DESIGNED BY ADALBERT NIEMEYER  
EXECUTED BY ED. WOLLENWEBER, MUNICH

Of the exhibits of the large furniture-making establishments of Munich, one especially calls for recognition, namely, a hall of a hunting lodge fitted and furnished by the firm of Anton Pössenbacher from the designs of Heinrich Pössenbacher. The details are by no means "modern" in form, but as the result of long practical experience the scheme in its entirety has been designed so well to accord with the feelings and needs of the time that it may be taken as a typical example showing how easily the past may be adapted to the requirements of the

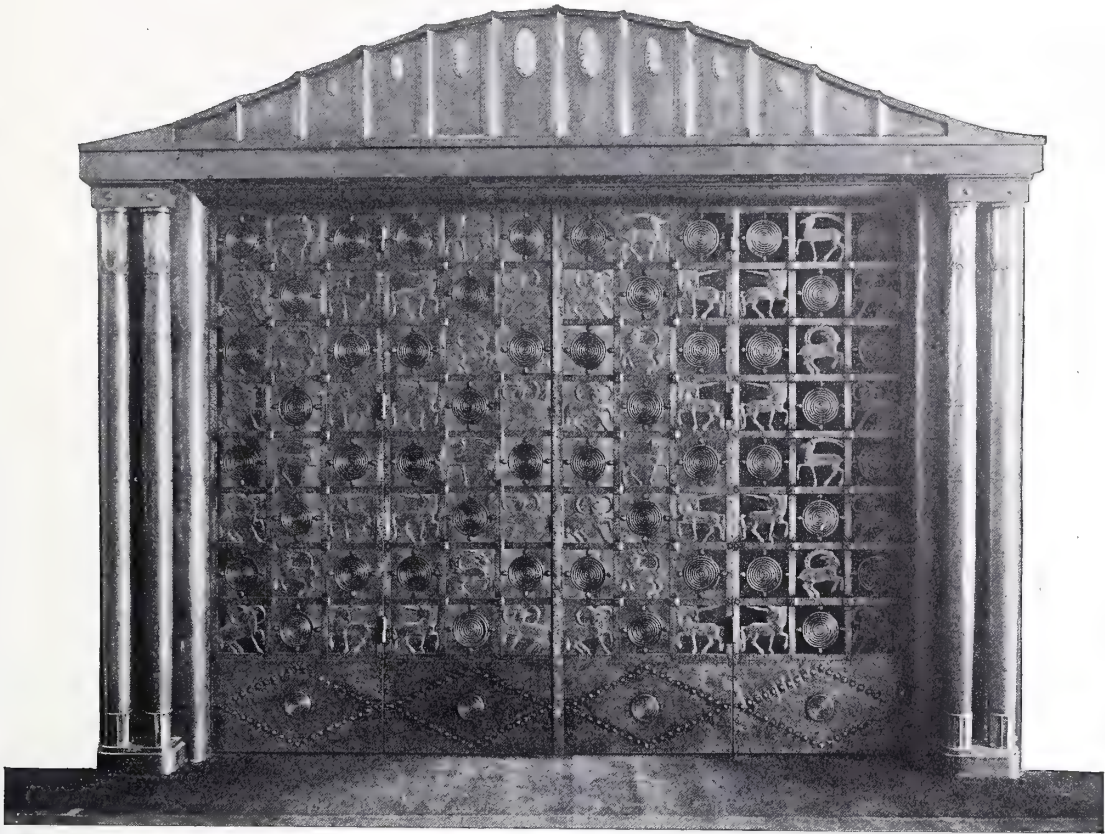
present in the hands of those who understand it. The dining-room designed by Horst von Zedtwitz for Witt's Möbelfabrik, with its good substantial oak furniture and sparing use of ornamentation, may be praised, but the painted frieze made out of loose sheets might very well have been dispensed with. In the adjoining music-room, on the other hand, a large amount of money has been dissipated by the designer with not at all commendable results, and Mathias Feller, a former pupil of the Berlin architect Alfred Grenander, fails to make an altogether good impression with his suite of seven rooms forming the residence of "a high State official." The dining-room is the best of them, but the others are too matter-of-fact and cold, and in one of them, the lady's boudoir, affectation and artificiality have been carried to a degree for which no excuse can be found. The work of Theodor Veil, who at one time was a pupil of Peter Behrens and whom we here became acquainted with for the first time, is much more genial. His chief productions are a bedroom and a very fine dining-room equipped with furniture of a restful type



"HUBERTUS" FOUNTAIN DESIGNED BY F. X. BERNAUER, ARCHITECT



## *Decorative Art at the Munich Exhibition*



WROUGHT-IRON DOORS WITH FRAME IN BEATEN BRASS. DESIGNED BY OTHO ORLANDO KURZ. ANIMAL FIGURES MODELLED BY GEORG VOGT. EXECUTED BY STEINICKEN & LOHR, MUNICH

and wainscoted walls with some painted panels. In his "representation" room for the Dress Section, to which Adolf Münger has contributed some pleasing decorative paintings, an austere type of architecture is associated with an agreeable aspect of dignity. The domed space, pleasantly lighted from above by oval windows, is in spite of its numerous doors much more compact and uniform in appearance than the "representation" room designed by Orlando Kurz for the Metal Industry Section, which owing to most unfavourable lighting conditions fails to create a good impression. To this room the architect has added a pair of massive gates of wrought-iron with pillars and framing of beaten brass. The little animal figures which serve so aptly to fill the numerous square spaces of these doors were modelled by Georg Vogt, and mention should be made of the excellence of the work as executed in the workshops of Messrs. Steinicken & Lohr.

In the extensive display of applied art work a good average standard is demonstrated. Both in the metal manufactures, and in the objects executed in the precious metals, the good reputation which Munich

has enjoyed of old in these departments is maintained. In the Ceramic Section, besides some really admirable services by Adalbert Niemeyer, some painted plates by Rudolf Sieck, and some comic figures by Joseph Wackerle, from the Nymphenburg Porcelain Factory, there is little that is new. Of more importance for the future, however, are those products of the industrial organization in which the co-operation of the artistic world of to-day has been enlisted, a co-operation which has met with striking success in many ways. In this connection particular credit is due to the architects Paul Wenz and Otto Baur, who, in numerous schemes of interior equipment, have shown what excellent results may thus accrue, even in the case of machine productions turned out on a large scale. How much the new ideas are beginning to affect wholesale production is seen here in a comfortably equipped canteen for non-commissioned officers, executed in the simplest materials, bath-rooms which even the most fastidious tastes could not find fault with, kitchens so conveniently and neatly fitted up as to be a source of delight to the housewife. Three large halls are reserved for displaying



## *Japanese Colour Prints—Studio-Talk*

the products of industry, and one is amazed at the wealth of imaginative and constructive energy here revealed.

There is also an ecclesiastical section, but this can only be touched upon briefly here. Architect Wilhelm Spannagel exhibits a Catholic Church with side chapels, sacristies and niches; but in a sphere in which tradition reigns supreme there was naturally no scope for any fundamental innovation. The altar is by Hans Miller; Max Heilmeyer has contributed some excellent wood sculpture and Robert Engels a stained-glass window, admirable alike in composition and colour treatment. At the side of the church is an interesting cemetery planned by German Bestelmeyer, and containing memorials of various kinds. L. DEUBNER.

### JAPANESE COLOUR PRINTS.— III. "GIRL IN A SNOWSTORM," BY KUNIYASU.

WE have selected for our illustration of Japanese colour-prints on this occasion one belonging to a later period than those which have previously appeared, in order that the contrast of colouring and character of subject may be noted. While the two previously issued prints are fairly typical of 18th-century work, the one now illustrated

is representative of the early part of the 19th century.

Kuniyasu, who was a pupil of Toyokunio, cannot be said to have been one of the great masters of popular illustration, but his work, of which the accompanying print is a favourable example, proves him to have been an excellent colourist, while the beautiful patterns on the robes of the figures he illustrated were always selected with particularly good taste. There is, moreover, a certain poetic quality in his work which entitles him to a place above many of his contemporaries; and another trait which distinguishes his illustrations is their decorative quality.

This plate is printed, as were the previous ones, from wood-blocks in the same manner as the original print.

### STUDIO-TALK.

*(From Our Own Correspondents.)*

LONDON. — In the four sketches reproduced on these pages we introduce to our readers the work of an amateur, Mr. William Crosley, who gives proof not only of a ready facility in the use of the lead pencil, but also a considerable measure of artistic insight and feeling. By profession an engineer, Mr.



"A SPRUIT NEAR BULAWAYO"

FROM A LEAD PENCIL DRAWING BY WILLIAM CROSLEY



"GIRL IN A SNOW-STORM." BY KUNIYASU.





## Studio-Talk

parts of the basin of the Zambesi, the Gold Coast, and other remote places.

The sixteenth annual exhibition of the Photographic Salon now being held at the Galleries of the Royal Society of Painters in Water-Colours was anticipated with more than usual interest, owing to the fact that an important display of autochrome plates by some of the most prominent camera men was expected. It must be admitted, however, that such expectations have only been partially realised. True, nearly seventy plates are being shown, but inasmuch as they represent the work of only half a dozen men (three of whom are responsible for no



"TREE ROOTS IN THE BANK OF THE ANCOBRA RIVER" BY WILLIAM CROSBY

Crosby has during the past twenty years pursued his vocation chiefly in tropical and sub-tropical countries. A passionate lover of nature, and especially of nature in her wilder, untamed aspects, he invariably, when on his travels, jots down mementoes of his contact with her, and in this way his collection of sketches has come to include glimpses of the dense forests that cover the foothills of the Andes, and of the great rivers that flow between the Cordilleras of that incomparable region; while others have been gathered from the Isthmus of Panama, the islands of the English and French West Indies, Matabeleland and Mashonaland, including



"THE ANCOBRA RIVER AT PRESTEA"

BY WILLIAM CROSBY



## Studio-Talk

less than sixty) it cannot be said that the collection is sufficiently representative of the work being done by the members of the "linked ring," most of whom, it is reasonable to suppose, are experimenting with the Lumière plate—we say experimenting because it is only quite recently that the process has entered into the sphere of practical pictorial work. While drawing attention to the limitations of this section of the exhibition we do not wish to detract from some interesting autochromes shown by Mr. Langdon Coburn, Baron de Meyer, and Mr. Eduard Steichen. The work of the first-named is always distinguished, and if his colour-plates lack the marked individuality and skill which characterise his monochromes, he has in some of these small autochromes obtained pleasing and artistic results. Baron de Meyer has confined himself in colour almost entirely to still-life, and with some success; indeed, these subjects appear to be better adapted to the peculiarities of the autochrome process than do landscapes and figures. Mr. Steichen has managed, in a few instances, to obtain subtle and delicate effects, which contrast favourably with the harsh colouring of the majority of autochromes we have seen. But a number of his plates are weak and, as examples of the possibilities of the process, possess little value.

As regards the monochromes, Mr. Langdon Coburn is again well represented, his views of the Franco-British Exhibition being particularly successful. Mr. Craig Annan shows an excellent series of portraits, of which the *Mrs. Grosvenor Thomas and Daughter* and the *Lady with Picture* are the best. Mr. Malcolm Arbuthnot is seen to advantage in a remarkable composition called *The Bathers*, while other well-known photographers who have sent prints are

Mr. Robert Demachy, Baron de Meyer, Mr. Walter Benington, Mr. Dudley Johnston, Mr. Joseph T. Keiley, Mrs. Annie Brigman, Mr. Frank Eugene, Mr. Eduard Steichen, Mr. Alfred Stieglitz, Mr. Clarence White, Mr. Eustace Calland, Mr. Alexander Keighley, Mr. Rudolf Dührkoop, Mrs. Watson Schütze, Mr. F. J. Mortimer, Mr. Reginald Craigie, Mr. H. W. Müller, and Messrs. Th. and Oscar Hofmeister. It should be mentioned that some of the most important works shown at this exhibition have been reproduced in the Summer Number of *THE STUDIO*, devoted to colour photography and other recent developments in the art of the camera.

The two examples which are given here of the work of Mr. Pilade Bertieri have much interest as illustrations of the achievement of a young Italian artist who is likely to attract the attention of art lovers in this country. Mr. Bertieri has recently settled in London, and was represented this year



"RICHARD" (OIL PAINTING)

BY PILADE BERTIERI



FROM A CHARCOAL DRAWING  
BY PILADE BERTIERI





SANDROYD SCHOOL, COBHAM: THE CHAPEL

PLASTER DECORATION BY G. P. BANKART

both at the Academy and the New Gallery by portraits which have a considerable measure of power and originality. His technical methods are sound and he combines shrewdness of observation with a feeling for graceful pictorial arrangement. In the charcoal study of a head he shows himself to be a sensitive and expressive draughtsman, and in the portrait of a young boy, *Richard*, there is a pleasant vivacity which can be commended because it comes from the right kind of responsiveness to the impression made upon him by his sitter.

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The Chapel of Sandroyd School, Cobham, illustrated on this page, contains some plaster decoration designed and executed by Mr. G. P. Bankart, whose work both in lead and plaster was the subject of a special notice in these pages about two years ago.

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Through the courtesy of Mr. Henry Boddington we are enabled to give here a reproduction in colours of Mr. Arthur Hughes's picture, *April Love*, the

original of which is in Mr. Boddington's possession. Mr. Hughes, who is now in advanced years, having been born in 1830, came under the influence of the Pre-Raphaelite Brotherhood when in his teens, but though even at that early date and throughout later years he was in close contact with prominent members of the brotherhood, and entered fully into the spirit of the movement, he always remained a non-member. *April Love* is rightly regarded as one of his most important works. It has elicited the admiration of many, and Ruskin's opinion of it should certainly be quoted. It is, he says, "exquisite in every way: lovely in colour, most subtle in the quivering expression of the lips and the sweetness of the tender face, shaken like a leaf by winds upon its dew, and hesitating back into peace."

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"The vagaries of artistic reputation are strange in England," remarks Mr. Percy Bate in his work on *The English Pre-Raphaelite Painters*, and the remark is made *à propos* of Mr. Hughes, who, he



"APRIL LOVE." BY ARTHUR HUGHES.  
(By permission of Henry Boddington, Esq.)





## Studio-Talk



"SOLITUDE"

BY PERCY FRENCH

(See Dublin Studio-Talk, next page)

says, "has suffered more than most men from lack of appreciation." But our readers will not require to be told that England is not the only country in which the vagaries of artistic reputation are strange enough to excite astonishment. Only last month reference was made to an American landscape painter whose pictures are now fetching substantial prices, whereas right up to his death, some ten years ago, he found it difficult to sell one. And is not the Dutch master whose art forms the subject of our first article this month another case in point? And, again, what of that great Dutch painter of an earlier generation, one of whose works has been recently acquired by the British nation for the enormous sum of £25,000? Yet Franz Hals' countrymen no doubt thought they were treating him very generously when they

voted him a load of peat fuel and a pension of 200 gulden (less than £20) to relieve his destitution in his hoary old age! Perhaps the vagaries of artistic reputation have never been so poignantly illustrated as in the case of Franz Hals, that is if such reputation is to be measured by auction prices, for until some forty years ago, when Lord Hertford astonished the art world by paying 2,000 guineas for *The Laughing Cavalier* of the Wallace Collection, a Franz Hals



"L'ÉCOLE"

(Salon des Humoristes, Paris)

BY POULBOT





MONS. COQUELIN  
(*Salon des Humoristes, Paris*) BY R. BERTRAND

never fetched a hundred pounds—it is even stated that fifty pounds was the most ever realised in a London sale. Of course, there could be cited many instances of the converse tendency. The records we publish from time to time of prices realised at picture sales show that “slumps” are not by any means uncommon; but we do not remember any to match this extreme oscillation in the case of Franz Hals. The “swing of the pendulum” as it affects artistic reputations would make a very interesting study.

sonal inspiration, while his sensitiveness to atmospheric effect is expressed in the liquid quality of his painting, in which the delicate half-tones in the “veils of air” are rendered with an intimate perception of their evanescent beauty. E. D.



HARRY FRAGSON  
(*Salon des Humoristes, Paris*) BY P. GAIRAUD

DUBLIN.—Mr. W. P. French is a water-colour painter of much charm and individuality, whose studies of the damp skies and breezy boglands of his native Roscommon have long been familiar to the frequenters of Irish exhibitions, though outside Ireland they are probably little known. Much of the attractiveness of Mr. French's work lies in its unity of feeling and entirely per-



“MORTON”  
BY R. BERTRAND  
(*Salon des Humoristes, Paris*)

PARIS.—Although by the time these lines are published the Salon des Humoristes will have already been closed for several weeks, the Exhibition has been of too great interest to make it possible to pass it over without some notice and some words of encouragement in THE STUDIO, for

## Studio-Talk



CARVED FRIEZE

(*Salon des Humoristes, Paris*)

BY RÉALIER-DUMAS

this little Salon comes very near being one of the best and most "live" exhibitions in Paris. No one can deny that humorous drawings, equally with caricatures, are being executed with success by a large number of talented artists, and it is no news to our readers, even those in the more remote places, that such men as Forain, Caran d'Ache, Willette, Léandre, Faivre, Jeannot, are among the artists of whom this country is most justly proud. They were, moreover, represented by some most excellent work exhibited and very happily arranged in the Hall of the Palais de Glace by M. Valmy-Baysse, the energetic secretary of the society.

This retrospective section comprised a first-rate collection of the works of English humorists of the 18th century, from Hogarth to Leech. Furthermore, one had an opportunity of making acquaintance with the little-known work of artists like Birch, Bretherton, Woodward, Wigstead, Bunbury, Collett, Cruikshank, Gillray, Dunthorne, Heath, Hogarth, Holland, de Loutherbourg, Morland and Rowlandson, to whose eccentric talent about three hundred works bore ample witness. Also of primary interest, like these, was a series of lithographs executed during his early years, from 1845-1852, by Gustave Doré, and which most wittily



"THE AERONAUT" (M. SANTOS-DUMONT)  
BY P. GAIRAUD



"MONSIEUR LE PRÉSIDENT" (M. FALLIÈRES)  
BY P. GAIRAUD



## Studio-Talk

delineate French society at that period. One can only hope that the Société des Humoristes will continue to give us these retrospective exhibitions which so admirably show the strain of parentage which may exist between the art of yesterday and that of to-day.

I noticed that many artists this year found themselves attracted to sculpture. The greatest measure of success has attended M. Poulbot, with his "L'École." This clever artist hit upon the amusing idea of dressing up a number of little stuffed dolls with flexible parts and of grouping them very successfully in most lifelike attitudes on the benches of a miniature school. One has seldom seen the characteristic poses and expressions of children more cleverly rendered. M. René Bertrand has

made a speciality of his statuettes of theatrical personages, the actor Coquelin, the comedian Morton, Yvette Guilbert, Dranem, Wright, all are quaintly caricatured by him in his clever models. One must also give a place of honour to M. Gairaud, the author of the amusing little coloured statuettes representing M. Fallières, Fragon, Santos-Dumont, and other well-known people. Very clever, too, is the frieze portraying rare birds carved in wood by M. Réalier-Dumas, of which a reproduction appears on the preceding page. H. F.

Canadian readers of THE STUDIO will be interested in our reproduction of a stained-glass window at Honfleur representing incidents with which the recent tercentenary celebration at Quebec has made everyone familiar. The lower panel shows

"How Samuel de Champlain departed once more from Honfleur to take possession of the new territories of Canada" in April, 1608, and in the panel above he is represented in the act of receiving presents at the hands of the native Indians while his men are busy constructing the foundations of his house—the germ out of which the future city of Quebec developed. In the course of these 300 years Honfleur has undergone comparatively little change, and many of the buildings existing in Champlain's day are practically the same now as when he bade adieu to the port. His portrait as it appears in these panels is from one preserved in the Bibliothèque Nationale in Paris.



STAINED-GLASS WINDOW COMMEMORATING CHAMPLAIN'S VOYAGE TO CANADA IN 1608. DESIGNED BY R. FREIDA & LEON LECLERC. EXECUTED BY F. GAUDIN FOR THE MUSÉE DU VIEUX HONFLEUR

**M**ADRID.—Jaime Morera, a pupil of Haes, is a Spanish gentleman of means and leisure, who paints because he loves painting, and who paints the mountains of Spain because they are the natural scenery which most appeals to him. He is, if I may use the term, a specialist in mountain-painting. He has his reasons for this hobby, and has explained them to me. The loneliness of mountain life, particularly in Spain, the exquisite purity of the air, the fascinating light and shade effects upon the marvellous and mystic heights—all these appear to Morera to constitute the noblest



"FAGGOT GATHERERS" (OIL PAINTING)

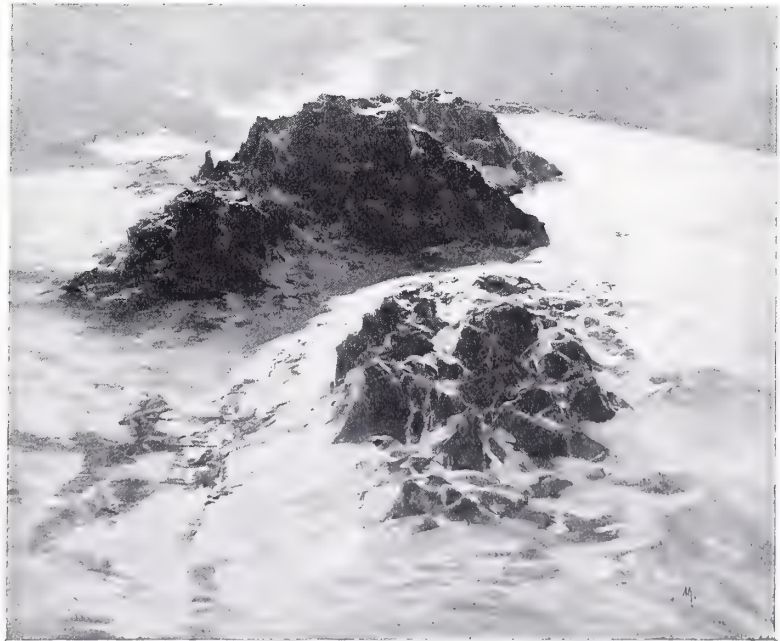
BY JAIME MORERA

painter's theme that can be found in the Peninsula. His style is broad, but never careless, based on the most inquiring and most reverent observation. His colouring is restrained in general, but he has a wonderful gift for bringing out the beauty of high lights on snow, or of the deepest tone-gradations in a mountain shadow. These shadows, realised by Morera's brush, although profoundly deep are yet transparent. They are the darkness cast by living rock, a part of living landscape, and they, too, possess vitality.

Morera makes his favourite haunt amid the frozen Guadarrama, in the realm of New Castile. Austere is the life he leads among these lonely mountains of sequestered Spain, worshipping at these thrones of purest Nature as it were on bended knee, schooling himself, like some Sir Galahad, by hardship and by constant meditation for so high a quest, or, like the Spanish painters of an older time — Cespedes, Luis de Vargas, or Juan

de Juanes, who resumed their brush with fast and prayer—tuning his contemplation to these solemn scenes, worldly, and yet almost beyond the world, and turning his back for weeks together on the gross, factitious, studio-work of towns.

In Morera's pilgrimages to the skies and snows of uncontaminated Spain, a goatherd is his only



"THE PEAKS OF LA NARJARRA" (OIL PAINTING)

BY JAIME MORERA



guide, dried flesh and bread his only fare, a cattle-hut his only lodging. His only conversation is with Nature, questioning her mystic moods and moments—the sanguine glories of the rise and set of day, the mute embrace of peak and cloud, the racing of the wind, the swirl of storms, the glacier's stealthy march, the boisterous avalanche. So is Morera half a worshipper and half a hunter, pausing now on bended knee at Nature's shrine, now stalking, as one stalks the chamois, with unusual care and keenness, some rare and fugitive effect of light and shadow on these glorious mountains.

Such are the scenes Morera has done something to make known; for he is not at pains to propagate his pictures. It is an inner satisfaction that he finds, nor does he care to traffic in his art. He works unto himself, and only indirectly for the world. Strong, sincere, and swift—such are the qualities of Morera's painting; and all painting that can demonstrate those qualities is good. Happily, they are not unusual qualities in the art of modern Spain, as readers of *THE STUDIO* are well aware from articles which have appeared in these pages from time to time.

L. W.

FLORENCE.—“Divisionisme” (or “pointillisme”) in Italy differs in character from that of other places: it might be termed “impressionisme raisonné.”

One is struck at once by the extreme care shown in the choice of colours, and by the way they are put on the canvas, the result being seen in effects which, while extremely solid, are at the same time equally luminous—the general effect resembling that of enamel. Gaetano Previati has written a detailed and scientific treatise on the subject, but the true theorist and promoter of Divisionism is still M. Victor Grubicy, producer of exquisite etchings and harmoniser of delicate landscape scenery—lake and mountain, real visions of autumn. For a good many years he and his pea have been in the forefront of the fight, and it was doubtless due to him that Segantini completely changed his *technique*. The method of linear segments still has its disciples in MM. Fornara and Maggi. But chiefly I desire to deal now with two other independent artists of exquisite talent who have been won to Divisionism by means of M. Grubicy. I refer to MM. Angelo Morbelli and Giuseppe Pelizza da Volpedo.



“A GLACIER IN THE SIERRA DE GUADARRAMA, NEW CASTILE” (OIL PAINTING)

BY JAIME MORERA



"QUARTO STATO"  
BY GIUSEPPE PENONE



## Studio-Talk

Until 1890 M. Morbelli had devoted himself to *genre* subjects, after the Lombardian fashion. He was born in 1853 at Alexandria, but he followed all the classes at the Milan Academy. In his early manner are his *Intemperance*, *Fil de Soie*, and *Goethe mourant*. But already he was benefiting greatly by the transparency obtained by means of fluid colours, and in *La Gare de Milan*, in *Derniers jours*, and particularly in *Le Viatique*—which is to be seen in the Rome Gallery—one can distinguish his earliest advance in the direction of discovering the mystery of light. The outlines in these works are as though edged with red tones in the upper portions and blue-green tints in the lower. Next he began to grind his own colours, to study and prepare his varnish; thereafter came his “divisionist” technique, which may be called the result of a number of little intersecting lines, somewhat in the manner of the old *eaux-fortes*. In the Trivulzio hospice, an ancient charitable foundation in Milan, where poor old men obtain shelter, Morbelli made some interesting studies, resulting in a whole series of little pictures representing characteristic scenes in their life, such as the one reproduced below. One of the most melancholy of these pictures, entitled *Jour de Fête*, is among the few Italian pictures which for six years past have been displayed in the Luxembourg Gallery.

As a pendant to this we have *Le Noël de ceux qui sont restés dans l'hospice*—the Christmas of the friendless. The naïve sincerity of the artist finds most charming expression in this patient, meditative technique, which causes us—even the most short-sighted—to forget the apparent mechanism. M. Morbelli's latest efforts are directed towards portraits and sea-scapes. But in his work there is always something of the *imprévu*.

Giuseppe Pelizza was born in 1868 at Volpedo, a little village in Piedmont, where he has spent the greater part of his life, amid humble surroundings favourable to the development of his exquisitely poetical temperament. Moreover, he has acquired a culture wide and almost classical; he attended no academy, but discovered the art of assimilating the various styles in the course of his brief sojournings in Florence, Milan and Turin. It was not long, however, before he became attracted by the “divisionist” technique. One of his earliest works—exhibited in 1892 at Genoa, where it won a prize—already displayed traces of this method, but only in parts. This picture—*Le Mammone*—was also a revelation of his peculiar conception of life—at once tender and, one may say, almost spring-like in its freshness. Indeed the *Mammone* may be classed with *La Processione*—children



“THE CARD PLAYERS”

BY ANGELO MORBELLI



"SUL FIENILE"

BY GIUSEPPE PELIZZA

playing at "giro-tondo" under the blossoming trees—and with other little pictures. This idyllic feeling found natural and loving expression in the patient delicacy of its tones, which is a characteristic of the best interpreters of "divisionism." But the idyll can become tragic at times, as in *Sul Fienile*, showing a poor dying peasant receiving his *viaticum* in a hayloft where he lies illuminated by the light from without; or as in *Speranze Deluse*, which depicts a young woman sadly watching the bridal procession of her rival. But absolute perfection was reached in *The Mirror of Life*, a painting of most original inspiration. Dante has sung to us of the humble sheep, and what one has done others do, without quite knowing why. The painter has suppressed the fold, celebrated by Dante, but shows us the passing flock of white sheep—with but one offender, a black



"LE MAMMINE"

BY GIUSEPPE PELIZZA





"THE MIRROR OF LIFE"

BY GIUSEPPE PELIZZA

duction of this work makes further description superfluous.

It has been urged against M. Pelizza that his symbolism is overdone, but, save for certain details in some of his portraits, the accusation is absurd. On the other hand, the limpidity with which he expresses his feelings is one of his highest qualities. For four years M. Pelizza concentrated himself on the accomplishment of a work on a grander scale, the *Quarto Stato* ("Fourth Estate"), exhibited in Turin in 1902, wherein are depicted, life-size, a crowd of workmen on strike. Firm in drawing, with transparent shadows and with great beauty and serenity in the arrangement of the masses, this work is one of undoubted merit. But the artist failed to avoid a certain atmospheric monotony, with the result that he did not obtain the prize which was due to so noble an effort. It was urged that he had been betrayed by his "divisionism." Thereupon, as though to give a crushing reply to this criti-

cism, he composed *The Sun*, which, sent to Munich and exhibited in Milan in 1906, at once made a great impression on everybody and was bought for the National Gallery of Rome. It revealed on the part of the author a new impulse in landscape painting—a desire to reproduce the



PORTRAIT OF A LADY

BY F. MARFORI-SAVINI





"THE REFORMATEN-KLOSTER, CRACOW"

BY JOSEF CZAJKOWSKI

advantage of following this by a course of study under Morelli at Naples. He took a distinguished place in the "Concorso Pensionato Artistico" of Rome, and his work has been hung in the International Exhibitions of Milan, Rome and Monaco. He has lately been engaged on a portrait of Gordon Craig.

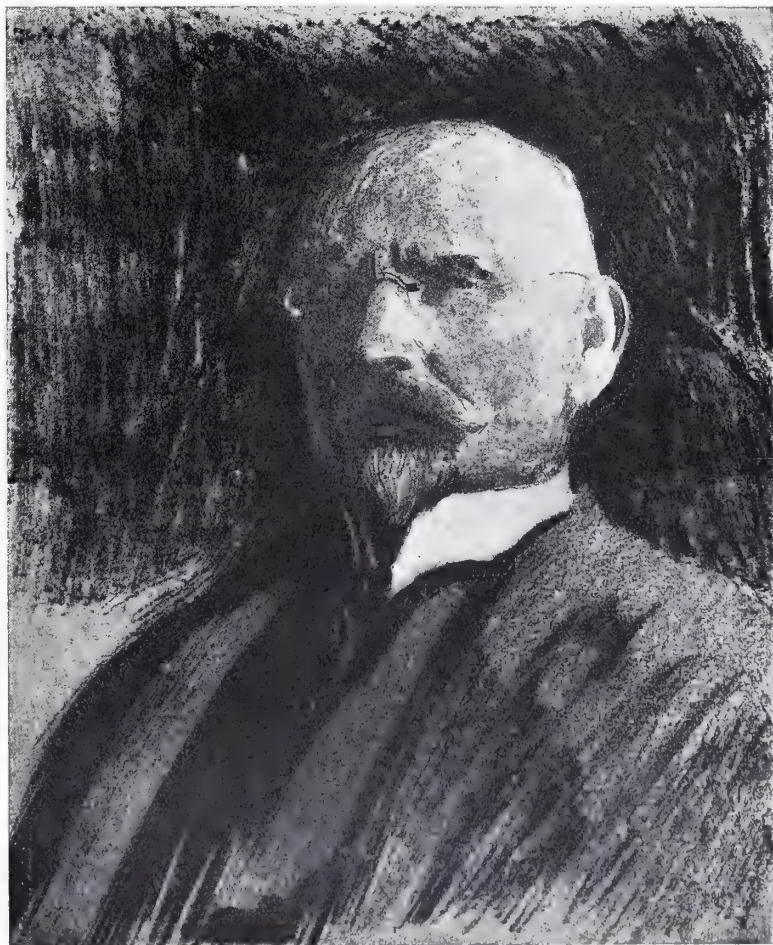
C. E. E.

VIENNA.—The "Sztuka," or Society of Polish Artists, whose home is in Cracow, and about whom an article

country in its absolute simplicity. With a somewhat broader technique—a few examples of which he has left us—the artist would soon have been able to realise a greater variety of effects. But the death of his much-loved wife struck him so cruelly that he put an end to his life in June of last year, thus cutting short a career of high and legitimate promise.

ROMUALDO PANTINI.

At the last annual exhibition of the Fine Arts Society of Florence one room was devoted exclusively to portraits, and in this section one could not avoid being struck by a canvas of singular refinement, the work of Signor Marfori, a young Florentine artist. Signor Marfori received his first training in the Academy of Florence, and had the



SELF PORTRAIT (ETCHING)

BY L. WYCZOLKOWSKI





"THE GIANT THISTLES"

BY JAN STANISLAWSKI

appeared in *THE STUDIO* about a year ago, lately held a collective exhibition at the Hagenbund rooms. Naturally it aroused much interest, both because it was the first collective exhibition they had held in Vienna for some years, and because of the intrinsic merits of the work done by members of the society, for though many of them have studied in France and other foreign countries, the extraneous influences to which they have thus been subjected have not affected the individuality which marks the productions of each of them, nor has the national character common to all of them been thereby obscured.

Two of the rooms were very appropriately devoted to Jan Stanislawski and Stanislaw Wyspianski, two members who have quite lately been snatched away by death at an age when they had only begun to show their powers. The former painted some exquisite little landscapes, genuine colour lyrics one may call them. In his wanderings the painter passed through many lands and has left behind a rich collection of works with *motifs* culled from widely different climes—

from the steppes of Russia with their grey sombre tones, to sunny Italy with feathery trees against a background of low hills, or churches whose golden cupolas seem to vie with the sun. Wyspianski, poet, painter and craftsman, was nervous, eager, restless, an incessant worker and thinker, who seemed to be ever hurrying as if aware that his days were numbered and much was to be done in a short time. He was very good in his portraits of children, and also did some charming landscapes, bits of Galician towns and country scenes.

His painting of *An Interior* recalls his versatile nature; the stage is one which he himself designed for his own drama "Boleslaw the Bold," a play turning upon an episode in Polish history, and, as was fitting, the decorations also are national in character. His stained-glass windows show great power in design and richness and harmony in colour; he was indeed a man who "touched nothing he did not adorn." The loss of two such talented men as Stanislawski and Wyspianski is a serious one indeed for Polish art.

Prof. Axentowicz contributed several fine pastel



"AN INTERIOR"

BY STANISLAW WYSPIANSKI



PORTRAIT STUDY IN PASTEL  
BY THEO. AXENTOWICZ



## Studio-Talk



PASTEL STUDY

BY STANISLAW WYSPIANSKI

portraits, delicate in tone and colour, notably that of Princess Czartoryska, a harmony in yellow and white, and the study here reproduced. Ferdynand Ruszczyc showed some delightful interiors and creeper-clad houses in their richest autumn shades of reds and red-browns; Josef Czajkowski's *Reformaten-Kloster* is a poetical rendering of an old bit of Cracow, with tall trees in the foreground. Leon Wyczolkowski appeared in a twofold aspect—a painter of still-life, and an etcher. In the latter capacity he shows great power and resolute individuality; in the former true feeling for harmony in colour and fineness of conception. Two of his flower pieces impressed me—one depicting marsh marigolds in a blue jar, a delightful piece of colouring; and the other a cluster of dark red roses in a grey pot. Julian Falat's contributions were worthy examples of this artist's method; Olga Boznawska's portraits in many respects were highly praiseworthy—they show character and individuality; but I have in mind some finer examples of her work than any shown on this occasion. Woyciech Weiss, Karol Tichy, Josef Pankiewicz, Włodzimerz Tetmajer, Edward Trojanowski, Eugeniusz Zak, were all worthily represented.

The exhibition was also strong in plastic art, the principal contributors here being Edward Wittig, Konstanty Laszczka, Xawery Dunikowski, and Anastazy Lepła: space, however, will not allow me to deal with them individually, so I must defer this to a future occa-

sion. Of Josef Mehoffer's designs for stained-glass windows, friezes, and other works, much might also be said; but this too I must reserve for another time.

A. S. L.

**B**ERLIN.—During the past season the Königliche Kunstgewerbe Museum arranged an exhibition of needlework for teachers to enliven the methods of this subject. Pupils' work had been selected from different schools in the country to show how articles of utility, dresses and linen, could be cut, sewn and ornamented, instead of filling the lessons with merely mechanical exercises. The second section of this exhibition was the really artistic part, as it contained only model



CUSHION

BY H. VAN DER VELDE



CUSHION

BY ELSE OPPLER



CORNER OF FLORENCE JESSIE HÖSEL'S WORKROOM

work by various artists. Different individualities were here revealed. On the side of the artists of impulse Frau Else Wislicenus was prominent. Every embroidery of hers bore evidence of a sound and fertile talent. Her cushions are real marvels of colour, and the flowery abundance that grows out of them seems created without any preconceived design. Professor Mohrbutter's works bear the stamp of æstheticism. He is an admirer of choice colours and evinces a peculiar delicacy of feeling and a preference for naturalistic motives. There is a kind of groping, tremulous style about his designs, and in some instances they recall Japanese models.

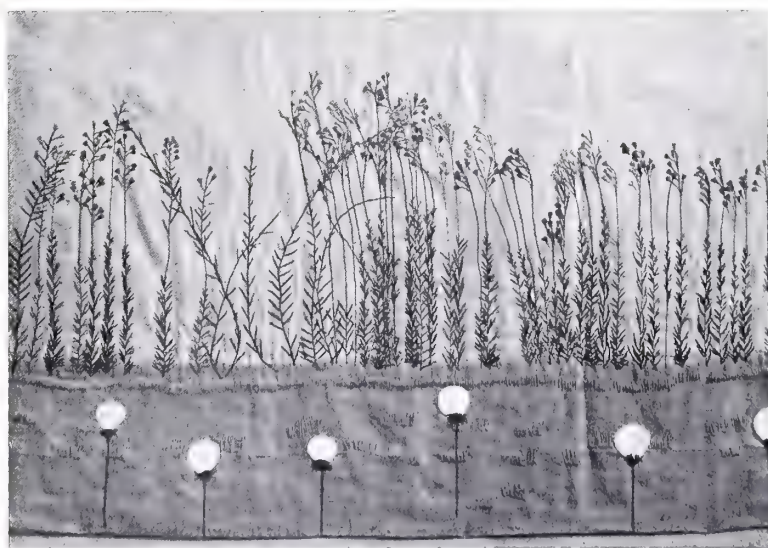
Opposite individualities are Professor Van der Velde and Margarete von Brauchitsch. With them we enter the cooler sphere of logic. In the embroideries of the Van der Velde School we recognise the heavy stamp of the constructive will whose proper material is metal or wood. Where curvature of outline does not speak sufficiently for itself, decisiveness is expressed by

application. The celadon hues of colourism do not seem congruous with this exclusively personal character. Margarete von Brauchitsch cultivates a geometrical style of design. She chooses strong and simple colours, violet and green, black and green, brown and white for her linen ground. She can be graceful or strong, rich or sparing, but she appears always reliable and uniform.

Else Oppler attains a genial expression in her yellow linen cushion, with black and green braid ornaments. Professor

Otto Gussmann from Dresden steers a somewhat middle course. His designs are loosely composed and yet never uncertain. He generally chooses floral forms and distributes them pleasantly and effectively over the surface.

Florence Jessie Hösel is considered one of the most original workers in the field of needlework. A truly poetic nature is revealed in her embroidered landscapes, and places them quite on a level with high art. Her ornamental designs for curtains,



"AUTUMN" : WALL HANGING

BY FLORENCE JESSIE HÖSEL



## Art School Notes

covers and cushions are also inspired by forms of nature, and show peculiar elasticity and decorative grace. She can translate any mood of nature: the veiled moon, spring blossoming, autumn sunsets and calmness of the snow by wonderfully impressionistic stitches and applications. With them she can also relate fancies and fairy-tales on wall hangings and tiny objects. Japanese art has had a certain influence, but she has quite an individual talent and will do much for a rather sterile domain. She has lately finished the wall-hanging which we reproduce. It is a picture of evening calm in softest grey and greenish shades.

J. J.

### ART SCHOOL NOTES.

**L**ONDON.—The meetings of the International Art Congress brought together experts in art education from almost every country, and the discussions that followed the reading of some of the papers were of great value and interest. The Congress was fortunate in its president. No one could have filled the chair better than Lord Carlisle, who is a painter, and in

sympathy with every form of art, and he acquitted himself as well as possible of the ungrateful task of apologising to the foreign delegates for the absence from the Congress of any representative of the Government. Nearly forty foreign governments were represented officially, and many of them paid the expenses of their delegates, but our Treasury subscribed nothing, although funds were urgently needed. The expenditure on the Congress by the London Committee was about £5,000, and it was announced at the last meeting that a considerable proportion of this sum had still to be raised.

Mr. William Nicholson has joined the teaching staff of the London School of Art, which already numbers in its ranks Mr. J. M. Swan, R.A., Mr. Frank Brangwyn, A.R.A., and Mr. Niels M. Lund, in addition to the Director, Mr. C. P. Townsley. There are few art schools that can boast a staff of such eminence, and this gave an exceptional interest to the recent exhibition of the students' work at Stratford Studios, Stratford Road, Kensington. Painting from still-life is encouraged at the London School of Art, and there was consider-



"DURHAM BRIDGE" (ETCHING)

(London School of Art)

BY ANTHONY R. BARKER

## Art School Notes



"THE INFANCY OF BACCHUS"

BY MRS. R. DOUGLAS WELLS

(*London School of Art*)

who gained the first prize, showed one especially good drawing of a seated figure. The students next in merit to Miss Digby were Miss Jackson, Miss Gellibrand, Miss Coats, and Miss Bastian, in the order named. In the men's competition Mr. Pitcher was first with some unconventional and original drawings, Mr. Norsworthy second, and Mr. Richter third.

The chief prize at the London School of Art is the Chase Scholarship, named after Mr. W. M. Chase, the well-known American painter and teacher. The Chase Scholarship, which carries with it free admission to all the classes in the

able competition for the prizes offered to the members of the class conducted by Mr. Brangwyn. The average of the work shown was high, and there was very little difference in merit between the contributions of the four successful students, Mr. Richter, Miss Penne-  
thorne, Mr. Norsworthy, and Miss Marsh. In Mr. Richter's low-toned study of pottery, bronze and brass, which gained the first prize, some of the fine qualities of his teacher were reflected. In the composition class, also directed by Mr. Brangwyn, Mrs. Wells took the first prize with a large and well-managed arrangement of numerous figures, Miss Layng the second, and Miss Hogarth the third. The men and women students had separate competitions in drawing in charcoal from the nude. The women's work was perhaps better on the whole than the men's, and Miss Digby,

school, is given for painting from the nude, and in the recent competition Mr. Brundrit was the winner, with Mr. Buehr in the second place. Mr. Buehr also took the first prize for the best painted head, a study made in the garden



DECORATIVE COMPOSITION

(*London School of Art*)

BY MABEL LAYNG





"THE HAYMAKERS"

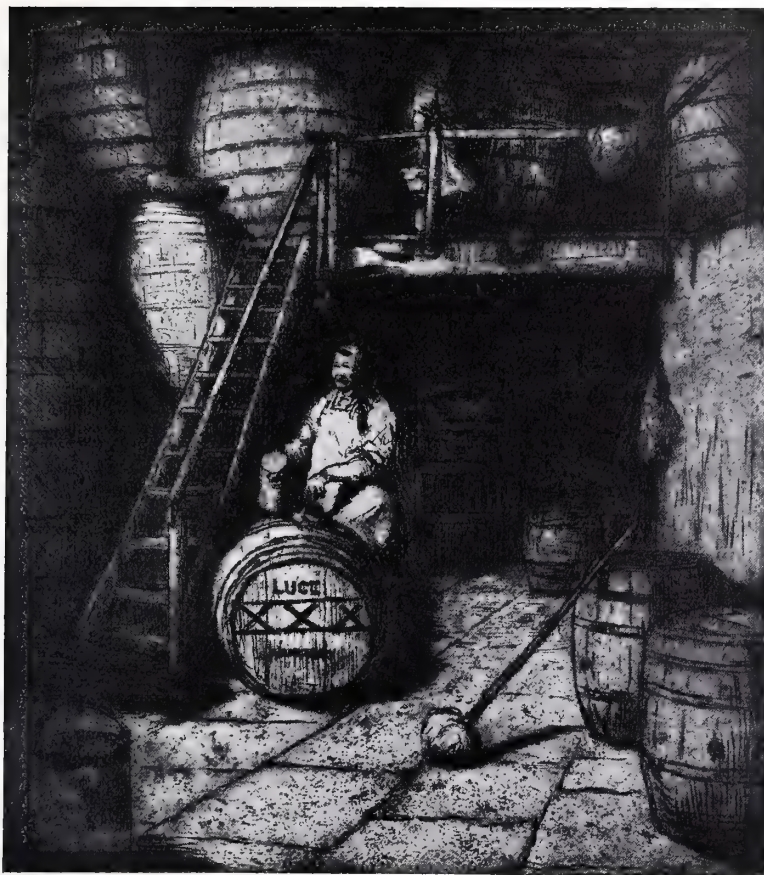
(*London School of Art*)

BY GODFREY GORDON



DECORATIVE PANEL

BY EDITH GARLANT  
(*London School of Art*)



"THE BEER CELLAR" (ETCHING)  
(*London School of Art*)

BY EDITH A. HOPE

ceased in July, and that the premises in Queen Square have been taken over by the London County Council for a technical trade school. In a sense the school still lives, as its classes have been transferred to the new Central School of Arts and Crafts in Southampton Row, but the threads of its traditions have been severed by the loss of the stately old eighteenth-century houses in Bloomsbury, in which for nearly half a century the artistic education of London girls was carried on under Miss Gann and Miss Wilson, and in more recent years under Miss Rose Welby. The list of women-artists whose training was commenced in Queen Square is a very long one, and it includes the names of Mrs. Allingham, R.W.S., Miss Henrietta Rae, and Miss Mary L. Gow, R.I.

attached to the school, that showed a sincere endeavour to grapple with the difficulties of open air light and colour. Miss Birks was second, with a clever painting of a man reading a paper; Miss Garland third and Miss Fearon fourth. In the class for portrait painting, life-size heads in oils, Miss Bredall was first and Miss Brend, Miss Pennethorne and Miss Sale, second, third and fourth. The London School of Art has not been very long established, but its good methods of teaching and the high reputation of its professors have already earned it distinction both here and abroad. Among its two hundred pupils various European countries are represented, and it has also succeeded in attracting American students.

Past students of the Royal Female School of Art will be sorry to hear that its existence as a separate institution



EMBROIDERED SILK CUSHION DESIGNED AND EXECUTED BY  
EMMA GUTENSOHN  
(*Städtische Gewerbeschule, Stuttgart*)





EMBROIDERED CUSHION DESIGNED AND EXECUTED BY ELISABETH HENTSCHKE  
(*Städtische Gewerbeschule, Stuttgart*).

The Royal Female School of Art has an interesting history, for it is directly descended from the original School of Design at Somerset House, which was the forerunner of all the Government Schools of Art that exist now in every part of the kingdom. When Queen Victoria ascended the throne art schools for women were practically non-existent, although Mr. Sass (the first teacher of Millais) received a few girl pupils at his house in Charlotte Street. The foundation of a class for women at the School of Design was therefore the beginning of a new epoch. It was, however, absurdly opposed by a section of the public in the interests of propriety, because members of both sexes would work in the same building and might perhaps meet on the stairs! The class for women survived the opposition of the ultra-virtuous, only to meet with and to overcome other and more serious dangers.

So long as William Dyce, R.A., controlled the School of Design the women students were fairly treated, but after he left they were hustled out of their convenient apartments in Somerset House, and banished to rooms above a soapmaker's on the opposite side of the Strand. The only entrance was through the soapmaker's shop, and nearly all the class-rooms had a south light, which made working from casts and models a matter of extreme difficulty. These troubles called forth vehement remon-

strance and an appeal to Parliament from Mrs. M'Ian, the mistress of the class. New quarters were at length found at 37 Gower Street, where the women's classes were established, and, as the Female School of Art, existed for several years undisturbed. In the autumn of 1859 Miss Louisa Gann was appointed head mistress, and two months later the Lords of the Committee of Council on Education announced that they would no longer pay the rent and the local expenses of the school. Here was a crisis indeed; but Miss Gann, whose con-

nection with the Royal Female School of Art was maintained until a year or two ago, proved herself equal to the emergency. She appealed to Queen Victoria and Prince Albert, to Members of Parliament, to the Press, and to the City Companies, and obtained moral or financial support from all of them. A liberal subscription was given by the Royal Academy, whose schools had not at that time been thrown open to women students; and a bazaar held at the South Kensing-



EMBROIDERED CUSHION DESIGNED AND EXECUTED BY  
OTTILIE HAAS  
(*Städtische Gewerbeschule, Stuttgart*)

## Art School Notes



EMBROIDERED BAG DESIGNED AND  
EXECUTED BY LAURA EBERHARDT  
(*Städtische Gewerbeschule, Stuttgart*)

under a Director of Architecture, the joint classes constituting the Glasgow School of Architecture.

The Technical College classes have likewise resumed for the winter, the enrolment being entirely satisfactory. During the building operations the art section has perforce had to meet in an old church, where the work of the staff and students has been carried on under difficulty. Now, however, the new buildings are so far advanced that accommodation has been found in them for the designing, modelling, printing and bookbinding, and other classes, and the change should work for the benefit of all.

J. T.

**S**TUTTGART.—In this city, besides a Kunstgewerbeschule, or School of Arts and Crafts as it would be called in England, for the training of male students in various branches of applied art, there is one, conducted on much the same lines, for training young women in those branches which are specially suited to their capacity. This is the Städtische Gewerbeschule. As at the other school, the majority of the students enter for a four years' course

ton Museum benefited the fund in aid of the Female School of Art to the extent of no less than £750. No. 43 Queen Square was acquired, and in 1860 the school embarked in its new quarters on the long and successful career that was terminated only three months ago. W. T. W.

**G**LASGOW.—The session of the Glasgow School of Art opened on 18th September with prospects more promising than any during the sixty-seven years of its course. The new building operations are in an advanced state; it is hoped to complete these by the beginning of next session. An entire attic storey is being added, with the result that the present accommodation will be more than doubled. The Scottish Education Department has made a building grant of £15,000; this has been supplemented by a donation of £3,000 from the Town Council of Glasgow, and by liberal sums from public trustees and private donors. The fund has been augmented by contributions from the staff and students—a proof of the loyalty the School encourages in those connected with it. An important departure is the conjoint working with the Glasgow and West of Scotland Technical College in a course for a Joint Diploma in Architecture, the classes to be held in both Institutions



EMBROIDERED BAG DESIGNED AND EXECUTED  
BY LAURA EBERHARDT  
(*Städtische Gewerbeschule, Stuttgart*)



## Reviews and Notices



WHITE LEATHER PURSE EMBROIDERED WITH YELLOW SILK DESIGNED  
AND EXECUTED BY LAURA EBERHARDT  
(*Städtische Gewerbeschule, Stuttgart*)

of training, and by passing the Government examination at the end of the course, endeavour to obtain the State diploma qualifying them to act as teachers of drawing. The curriculum includes the usual preliminary study of drawing in various media, designing, modelling, the history of art and styles, methods of training, etc. There are practical classes for embroidery, pottery, wood-carving, lithography, metal work, in which the students are encouraged to carry out their own designs, and this practical training is especially fostered in the case of those students who, instead of adopting the profession of teacher, intend to enter manufacturing establishments as designers. A close and careful study of natural forms is strongly inculcated as the best foundation for successful design.

Fräulein Eberhardt, of whose work some illustrations are given, with some examples of that done by students in her class, was herself a student at this school, and on completing her studies and passing the qualifying examination, was sent to Vienna to pursue her studies under Franziska Hoffmanninger, on the conclusion of which she was appointed to the professorship of embroidery in the Städtische Gewerbeschule. She attaches the greatest importance to developing the colour-sense in her pupils, who are encouraged to make experiments in the selection and juxtaposition of colours. For this purpose she always has at hand a large assortment of materials, such as silk, linen, velvet, and other fabrics of every hue, to aid them in composing their schemes of colour. Some

tapestry looms have lately been added to the appliances of the school, and a class is now devoted to studying the technicalities of weaving, the results so far being encouraging.

### REVIEWS AND NOTICES.

*Seals.* By WALTER DE GRAY BIRCH, LL.D., F.S.A. (London: Methuen.) 25s. net.—Though several monographs have appeared on the seals of certain corporate institutions the complete history of the engraved stamp remains to be written; but to that history Mr. Birch's volume—one of the useful Connoisseur's Library—is a very notable contribution. In it he goes back to the first origin of "a special and unique mark easily recognisable wherewith to set apart objects

or to identify them," describes the various materials—that included precious stones such as sardonyx and jasper—of which it was made, notes the confusion that has arisen from the use of one word to denote alike the matrix or actual stamp and the impression formed by it, and traces the evolution of the former from its first crudely simple forms to the triumphs of design and execution of mediæval and renaissance times. That seals were in use at a very early date is proved by the constant references to them in the Old Testament and in records of Greece, Rome, and other nations, the probability being, in Mr. Birch's opinion, that the greater number were "cylinders of hard stone, engraved with a sacred or personal device, and pierced through the long axis so that a thong or string could be passed through and enable it to be tied to the wrist." Other early forms of seals were the sacred beetle or scarab of the Egyptians and the cones of the Assyrians, the later examples of which are embellished with exquisite and often elaborate designs engraved in intaglio with extraordinary skill. After dealing with the seals of Oriental nations and those of the Greeks and Romans, he proceeds to describe in fuller detail the finest English seals from the earliest times. The seal of the Confessor is a unique example of Anglo-Saxon art and of great historic value, the figures on either side being supposed to be true portraits of the saintly monarch, whilst that of the Conqueror, though inferior from the æsthetic point of view, is interesting as the earliest signet bearing an equestrian effigy. Considerable space is also

## Reviews and Notices

devoted by Mr. Birch to the seals of ecclesiastical and monastic dignitaries, corporations and universities, the noble families of the United Kingdom, the royal seals of Scotland, some of which are remarkably fine, various Continental seals, amongst which those of certain noble ladies of France are specially beautiful; and he gives in addition to an excellent index a very useful glossary of heraldic and conventional terms.

*Yorkshire Vales and Wolds.* Painted and described by Gordon Home. (London: A. & C. Black.) 7s. 6d. net.—In his two previous books, already noticed in these columns, "Yorkshire Coast and Moorland Scenes" and "Yorkshire Dales and Fells," Mr. Home has dealt with the northern half of the county, and in the present volume he completes his description with a survey of the southern parts. Yorkshire is a county peculiarly rich in lovely scenery and interesting associations, and no doubt the task of judiciously selecting from the enormous quantity of material that lay ready to his hand was no light one. Mr. Home is gifted with an engaging style, and he blends very successfully historical and archæological allusions with shrewd remarks about the people and places he describes. One is rather at a loss however to understand how, in his very "Brief description of the City of York," of all towns perhaps the richest in mediæval architecture and historical associations, he comes to dismiss the subject of York Minster in twenty lines, while to Selby Abbey he devotes about six pages. Most interesting is his chapter "From Filey to Spurn Head," and the one devoted to the charming old-fashioned town of Beverley. In his illustrations he is scarcely so happy as in his text. *Bootham Bar, York*, is delightful, but the same cannot be said for all the other illustrations, many of which are painted—or is it perhaps the fault of the reproductions?—in rather too bright colours.

*Hungarian Decorative Art.* By STEPHAN GRÓH. (Buda-Pesth: Hungarian Society of Arts and Crafts.) In two parts, 60 kr. complete.—The first of the two portfolios of which this work consists contains sixty sheets of illustrations, showing the traditional devices and patterns employed by the peasant inhabitants of Hungary for decorating their dwellings, furniture, implements, garments and so forth. About one-third of these sixty sheets exhibit the decorative devices used on the outside of Hungarian houses in various parts of the country, and a pretty close kinship of *motif* is observable in them. The recurrence of closely similar forms would seem to show that they are not intended purely as decora-

tions in these cases, but mainly as symbols, a view which is strengthened by the occasional introduction of obviously religious devices. In the remaining sheets examples are given of the ornamental work of the Slovak and Rouman peasants inhabiting Hungary, in addition to that done by the Hungarian peasants; but ethnographically distinct as these races are the character of the ornamentation gives little or no clue to any racial divergence. Much of the interest of the craftwork done by these peasants is due to the pleasant combinations of colour which so many of them present; but unfortunately only one of the sheets in this part has been printed in colours, and this shows examples of the carved yokes carried by oxen. It is a pity that some of the specimens of coloured embroidery were not shown in this way, and it is a pity, too, that woven fabrics such as carpets have been omitted altogether. The second part of the work consists wholly of designs executed by Prof. Gróh and his students, and all betray a strong leaning to the traditional style.

RECENT additions to the series of *Masterpieces in Colour*, published by Messrs. T. C. & E. C. JACK at 1s. 6d. net per vol., comprise volumes on *Millais* with text by Mr. A. L. Baldry, *Carlo Dolci*, by Mr. George Hay, *Tintoretto*, by Mr. S. L. Bensusan, and *Gainsborough*, by Mr. Max Rothschild. Each volume contains eight reproductions of typical works by the respective artists, but we regret to observe that the promise of the earlier volumes in regard to the quality of the reproductions is not fully realised in some of the later numbers, the illustrations to Millais especially being all more or less disappointing. On the whole the advantage rests with the Old Masters.

Mr. Thomas Way, whose lithographic work will be familiar to readers of THE STUDIO, has recently issued a series of six postcards, entitled *London at Twilight*, and a similar series of six of the *Thames at Twilight*, both of which are artistically greatly superior to those usually offered to the public. The selection of views is an admirable one, as might be expected from one who has for many years made the historic buildings and remarkable atmospheric effects of the great city his especial study. The two sets are published by E. J. Larby, 1 Paternoster Avenue, London, at 1s. net each.

ERRATUM.—In our August issue, p. 221, beneath an illustration of a Hill-side Garden, Herr H. Wienkoop was given as the designer, but it was Architect Ludwig Fuchs who designed this garden.



## *The Lay Figure*

### THE LAY FIGURE: ON STUDY- ING THE MASTERS.

"WHY is it that we persistently begin our art studies at the wrong end?" asked the Art Critic. "Experience ought to have taught us by now that such an inversion is contrary to common-sense, but we do not profit by experience."

"What do you mean by beginning at the wrong end?" enquired the Art Master. "Our system of art education has been thought out by men who are well acquainted with the needs of the student, and I think that its results prove that it is thoroughly efficient. It is based upon experience, and that is what makes it so sound and complete."

"Yet I say that it is all upside-down," returned the Critic; "and that it does not provide the student with the training that he really wants."

"You are in opposition to all the leading men in the art world," cried the Art Master, "and you are taking up a position that is quite untenable. Why waste time in purposeless discussion?"

"Wait a minute," broke in the Man with the Red Tie. "Who are the leading men in the art world in whom you have such perfect faith? I think I could mention a few individuals—very prominent people too—who are by no means in agreement with the system in which you believe."

"No doubt," replied the Art Master, "there are always eccentrics who take a sort of malicious pleasure in making themselves a nuisance to recognised authority; but no sensible person takes any notice of them. They fuss and fume, they lay down the law on a subject with which they are, to say the least, very imperfectly acquainted, they make foolish experiments in art education from their point of view, but they have never yet succeeded in effecting any appreciable changes in the system on which our art students are trained."

"That may be their misfortune rather than their fault," laughed the Man with the Red Tie. "You are not justified in condemning them because they have not succeeded; failure to bring about a reform does not always mean that the reform is not necessary."

"Nor does it mean that the reformers are wrong," said the Critic. "It very often means nothing more than that their intentions are misjudged. The very fact that these men are striving to amend something which is popularly supposed to be perfect is quite sufficient to arouse opposition to their efforts, and if this opposition is based upon a sufficiently vehement misunderstanding it is usually too strong to fight against."

"But where is the misunderstanding?" asked the Art Master. "Do explain what you mean."

"Well, I will explain," replied the Critic. "I believe that the accepted educational system which prescribes prolonged study of the antique as a preliminary to working from the life, and which allows the young and inexperienced student to copy pictures by the old masters, is radically wrong. It is, as I said just now, an inversion of the proper order of things, and does a great deal of harm to the immature and unformed mind. Yet, so deeply rooted is the belief that this wrong system ought to be maintained, that every man who tries to bring about a change for the better is howled at as a lunatic or attacked as if he were an enemy to the human race."

"Would you forbid the student to work from the antique or to look at the paintings by the world's masters?" gasped the Art Master.

"No, of course I would not," answered the Critic, "because he can learn valuable lessons from both. But I would make this particular study the end, not the beginning of his training. When you set up before him antique figures, on which he is to cut his teeth as a draughtsman, you are teaching him a convention—a beautiful convention, I admit, but a rigid and inflexible one, nevertheless. When you put him to copy a picture by an old master you are, as often as not, making him much too intimately acquainted with very bad drawing, and you are inducing him to believe that the dirt and obscurity of an old picture are qualities of inestimable value instead of defects which make the original intentions of the master almost unintelligible. You are misleading him, and you are filling his mind with prejudices while he is still too inexperienced to exercise any real discrimination. By all means let him study the antique and look closely at the old masters, but keep him away from them until he has learned his trade thoroughly by years of earnest work from nature—until he can draw with facility and paint with full confidence. Then give him the antique to purify his taste, and to prove to him how an artistic convention can exquisitely suggest nature; and bring the paintings of the finest of the old masters before him so that he may look through the dirt and varnish, and understand what these masterpieces were like before they fell into decay. That is the way in which you should train him."

"But this would mean the complete abandonment of our present system," cried the Art Master.

"There would be no harm in that," said the Man with the Red Tie.

THE LAY FIGURE.

## *Emperor William's Gifts to Harvard*

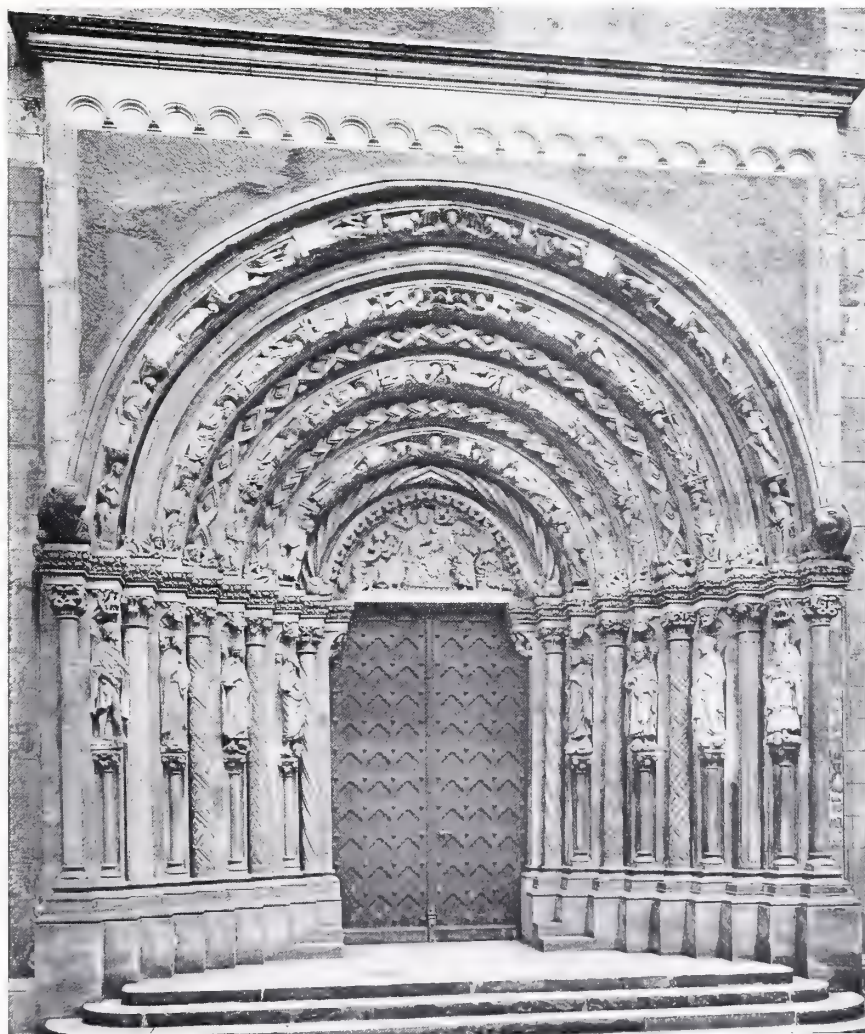
**E**MPEROR WILLIAM'S GIFTS TO HARVARD UNIVERSITY  
BY KUNO FRANCKE, LL.D., PROFESSOR OF THE HISTORY OF GERMAN CULTURE AND CURATOR OF THE GERMANIC MUSEUM OF HARVARD UNIVERSITY

NO EUROPEAN museum has thus far succeeded in bringing before the student's eye, by a comprehensive collection of representative reproductions, a conspectus of the development either of European art as a whole or of the art of a particular modern nation. For even the Trocadéro, vast as its collections are, does not give an altogether satisfactory view of the history of plastic art in France, and the Kensington Museum does not even approach achieving such a thing for England. As for Germany, the incomparable Germanisches Museum at Nuremberg is intended rather as a storehouse for original works of the arts and the crafts than as a historical synopsis of the artistic development of the nation as a whole. And the equipment of German universities in this branch of study must be called decidedly defective.

Whereas students of classical archeology find in nearly every university of the Fatherland a well-planned and systematically arranged museum of casts of Greek sculptures, there does not exist at a single one of these

universities any collection which would offer to the student of German history a fairly accurate representation of the artistic development of his own country. Even in the German capital, with its wealth of ethnological and archeological exhibits from Troas and Pergamon, from Egypt and Assyria, from India and South America, no attempt has as yet been made to bring together, in reproductions, the great artistic landmarks of Germany herself.

It has been reserved to an American university to make at least the beginning of such an undertaking, but it is interesting to note that the Germanic Museum of Harvard University could not have achieved whatever success it has had thus far had it not been for the generous interest bestowed upon it by his



*Gift of the German Emperor*  
GOLDEN GATE

FREIBERG CATHEDRAL



## *Emperor William's Gifts to Harvard*

Majesty, the German Emperor. With his ardent desire for high national achievement and with his keen sense of the international solidarity of modern civilization, Emperor William recognized that a German museum established on American soil would be a striking and most fitting symbol both of the traditional cosmopolitanism of German scholarship and of the reawakened national spirit which has given to modern Germany her place among the great powers of the world. And so this museum owes to him, and to other German princes, governments and private individuals following his leadership, the finest and most representative of its present possessions.

The bulk of the collections of the Germanic Museum at Cambridge is devoted to German sculpture of the Middle Ages and the Renaissance, and particular stress is laid upon a good representation of the Thirteenth century.

It is not as generally acknowledged as it should be that the Thirteenth century marks a truly classic epoch in the development of German plastic art. German sculpture between 1220 and 1250 is fully on a level with the great creations of the lyric and epic poetry of chivalry, and no one who is susceptible to the peculiar beauty of Walther von der Vogelweide's minnesong or is impressed with the heroic figures of the *Nibelungenlied*, of Kudrun, of Parzival, or Tristan, can fail to observe their affinity of spirit with the plastic monuments of Wechselburg and Freiberg, of Naumburg and Halberstadt, of Bamberg and Strassburg. Here as well as there we find a high degree of refinement and measure, a strenuous insistence on courteous decorum, intense moral earnestness linked to a strange fancifulness of imagination, a curious combination of scrupulous attention to certain conventional forms of dress, gesture and expression, on the one hand, and a free sweep in the delineation of character on the other.

Here as well as there we find a happy union of the universally human with the distinctively medieval, a wonderful blending of the ideal human type with the characteristic features of the portrait. As the art of Phidias and Praxiteles is an indispensable supplement to the art of Æschylus and Sophocles, for our understanding of Attic culture in its prime, so these works of German sculpture of the Thirteenth century stand to us (or should stand to us) by the side of the great productions of the chivalric poets, as incontrovertible proofs of the free and noble conception of humanity reached by medieval culture at its height.

A brief review of a few at least of these sculptures

exhibited in the Germanic Museum may serve to elucidate this statement somewhat more fully.

Among the earliest plastic monuments of the Thirteenth century are the pulpit and the Crucifixion group of the Church of Wechselburg in Saxony, executed probably between 1210 and 1220. In both monuments it seems as though the artist was still grappling with the problem of form. In the relief from the front of the pulpit, mastery of form, classic solemnity, exalted repose have indeed been attained. In the more animated scenes of the side reliefs, there is a curious contrast between grandeur and awkwardness, sweetness of feeling and naive naturalism. And a similar contrast is found in the Crucifixion group. The figures of Mary and John standing under the Cross, as well as that of Joseph of Arimathea holding out the cup to receive the blood of the Saviour, are remarkable for nobility of outline, depth of feeling and measured beauty of expression. There is a fine sweep in the two angels on the crossbeam, gentle sadness in the figure of Christ and a mild tenderness in the attitude of God the Father appearing above. But the symbolical figures—probably Jewdom and Pagandom—on which John and Mary are standing, are tortuous and forced. Apparently, here is an artist who looks at life about him with a keen, penetrating and receptive eye, but who at the same time is impelled to subject reality to certain canons of measure and proportion which he has not yet made fully his own.

A decided step in advance is made in the sculptures of the Golden Gate of the Cathedral of Freiberg, likewise in Saxony. In the arrangement of plastic figures both on the sides of the portal and on the archivolt, French influence is clearly seen. But the plastic figures seem here much more independent of the architectural framework than is common in the French sculptures which served as models to the German artist, and the human type and bodily proportions are unmistakably indigenous. In symmetry and harmony of outline, in sweetness and serenity of expression these Freiberg sculptures, the subjects of which correspond largely to scenes from medieval Christmas plays, have few equals in Thirteenth century art.

The climax, however, of North German art of this period is reached in the portrait statues of founders and patrons of Naumburg Cathedral from the west choir of that church, a series of works which may be definitely assigned to the middle of the Thirteenth century. These statues, together with that of a young ecclesiastic from the same church, are a striking refutation of the popular

# *Gifts of the German Emperor*



A MARGRAVE OF  
MEISSEN AND HIS WIFE

NAUMBURG  
CATHEDRAL



A MARGRAVE OF  
MEISSEN AND HIS WIFE

NAUMBURG  
CATHEDRAL



CHURCH  
TRIUMPHANT

STRASSBURG  
CATHEDRAL



PRINCESS

NAUMBURG  
CATHEDRAL



CANONESS

NAUMBURG  
CATHEDRAL

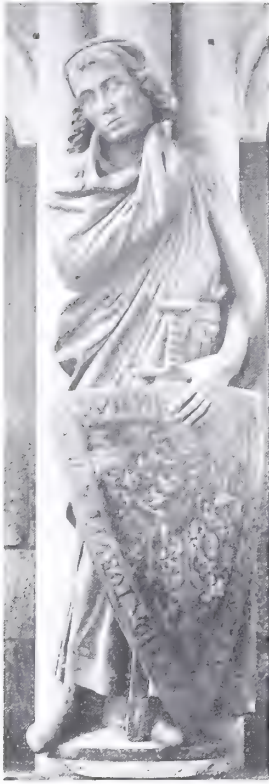


SYNAGOGUE  
DEFEATED

STRASSBURG  
CATHEDRAL



## *Emperor William's Gifts to Harvard*



*Gift of the German Emperor*

KNIGHT      NAUMBURG  
CATHEDRAL



*Gift of the German Emperor*

ECCLESIASTIC      NAUMBURG  
CATHEDRAL



*Gift of the German Emperor*

KNIGHT      NAUMBURG  
CATHEDRAL

assumption that modern individualism had its origin in the era of the *rinascimento*; they show conclusively that to credit "the discovery of the individual" to the great Italians of the quattrocento is misleading; they prove, in other words, that the Middle Ages themselves contain the germs of modern individualism. There is nothing in the art of the Renaissance which surpasses these Naumburg statues in fulness, distinctness and vigor of individual life. Every one of these figures is a type by itself, a fully rounded personality. The two pairs of princely husband and wife, one of the men full of power and determination, the other of youthfully sanguine appearance, one of the women broadly smiling, the other, with a gesture full of reserved dignity, drawing her garment to her face; the canoness standing erect, but with slightly inclined head, thoughtfully gazing down upon a book which she supports with one hand while the other turns over its leaves; the princess drawing her mantle about her; the young ecclesiastic with his carefully arranged hair flowing from his tonsure, holding the missal in front of him; the various

knights, one looking out from behind his shield, another leaning upon his sword, a third resting both shield and sword in front of him on the ground, while with his right hand he gathers his mantle about his neck; others in still different postures and moods—there is not a figure among them which did not represent a particular individual at a particular moment, and which did not, without losing itself in capricious imitation of accidental trifles, reproduce life as it is. It is impossible in the face of such works of sculpture as these not to feel that they proceeded from artists deeply versed in the study of human character, fully alive to the problems of human conduct, keenly sensitive to impressions of any sort—in other words, fully developed, highly organized, complicated individuals. One feels that here are seen the mature artistic fruits of the great Hohenstaufen epoch—an epoch rent by tremendous conflicts in Church and State and convulsed by the throes of a new intellectual and spiritual birth.

Almost contemporary with these statues, though probably somewhat younger, is the Naumburg

## *Emperor William's Gifts to Harvard*



*Gift of the German Emperor*

ROOD SCREEN

NAUMBURG CATHEDRAL

rood screen separating the west choir of the Cathedral from the nave. The sculptures of this rood screen form an interesting contrast to the sculptures of the Freiberg Golden Gate, analyzed before. While the Freiberg sculptures present a plastic counterpart to the medieval Christmas plays, we have in the Naumburg rood screen a plastic counterpart to the Passion plays. On the middle beam of the door leading through the screen, which has the shape of a cross, the figure of the dying Saviour is suspended, while on each side of the door there stand in niches the over life-size figures of Mary and John. The other scenes of the Passion, from the Last Supper to the Bearing of the Cross, are brought to view in high reliefs which as a continuous frieze, crowned by a Gothic canopy, give to

the whole structure a most impressive atticlike top. These sculptures seem to mark a stage of development somewhat beyond that reached by the Naumburg portrait statues. They are signalized by intense dramatic power. Some of the scenes of the frieze in particular impress one as direct transpositions into stone of scenes from the Passion Play stage. They excel even the portrait statues in freedom and sweep of movement and in keenness of realistic characterization. On the other hand, they show a tendency toward exaggeration, which occasionally (as in John and Mary) leads to a strained and distorted expression of feeling, and, in the portrayal of the vulgar and the commonplace, they occasionally (as in the representatives of the Jewish rabble) diverge into carica-



PROPOSED BUILDING OF THE  
GERMANIC MUSEUM

WARREN AND SMITH  
ARCHITECTS



## Emperor William's Gifts to Harvard



THE DEATH  
OF MARY

FROM THE STRASSBURG  
CATHEDRAL

Of no less refinement are the statues of *Ecclesia* and *Synagoga*. To contrast the Church triumphant and the Synagogue defeated was a very common conception both in the religious sculpture and in the religious drama of the Middle Ages. Noteworthy instances of their occurrence in sculpture are the statues of Rheims Cathedral, the north portal of Bamberg Cathedral and the vestibule of the Cathedral of Freiberg

im Breisgau. Of all plastic representations, these Strassburg statues are the most exquisite. The Church stands erect and dignified at the left side of the portal, looking with pride and disdain at her adversary on the opposite side. The Synagogue, in spite of her humiliation, appears more human and lovable than her victorious rival. Both figures together are perhaps unsurpassed in medieval sculpture for grace and delicacy of outline; only in the somewhat coquettish twist of the hips there is observable a slight indication that the highest point in the classic epoch of plastic art has already been passed and that the age of extravagant emotion and artificiality is setting in.

We may properly close our review by selecting at least one group of South German sculptures affording a striking example of the strong influence exerted by French Gothic art upon this part of Germany: I mean the *Death of Mary* and the *Ecclesia* and *Synagoga* from the Romanesque portal of Strassburg Cathedral. The *Death of Mary* is one of the noblest creations in the whole history of art. The Virgin is represented reclining on a couch, wrapped in a garment which reveals with rare delicacy the lines of her body. Her face is majestic, Junolike. Although the moment represented is after her death, her eyes are still open and have a look of heavenly exaltation. Behind her couch, in the middle of the tympanum, stands Christ, holding Mary's soul (in the form of an infant) in his left hand, his right hand raised in blessing. Mary Magdalen cowers in front of the couch, wringing her hands, her face expressing deepest sorrow. The space at the sides and back of the deathbed is filled with the figures of the Disciples, some of them giving way to grief, others contemplative, others transfigured, all of them filled with holy awe and deep religious feeling. The graceful vine which runs along the edge of the Romanesque arch of the tympanum gives to the whole composition a fitting enclosure. In this monument the French sense of form and German feeling seem most happily blended.

When, in November, 1903, these and other precious gifts of the German Emperor were temporarily installed in the insignificant little building which Harvard University could spare for them as a scanty shelter, it was hoped that only a short time would elapse before a new and worthy museum building would have been erected through the liberality of American friends of German culture. These hopes have not yet been fulfilled, and we are still waiting for the realization of the building plans of which our illustration gives a tentative sketch.

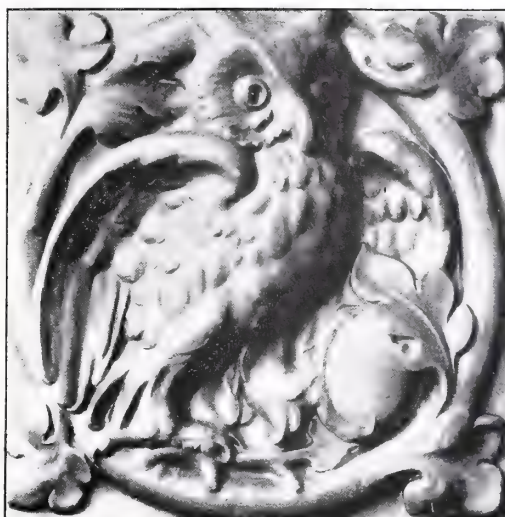
Here is the opportunity for our fellow-citizens of German origin to prove to the world that they do not leave their ideals at home when they leave the Fatherland, and here is a chance for all Americans to show their appreciation of what German culture has given to this country.

## *A Word on Faience*

**A**WORD ON FAIENCE  
BY EDWARD WANTON  
ROBINSON

I DOUBT if any word in the whole ceramic vocabulary is as vague to the average person as the faience. This is largely due to the fact that the word has been used in connection with several different classes of ceramic material, and has not always been applied to one particular article. For instance, it was originally applied to a kind of pottery which was first made in the town of Faenza in Italy, and at that time the pottery was new, in that the glaze used upon it was opaque so that the original color of the body could not be seen. The Della Robbias made their ware and called it faience, presumably from the fact that the glaze they used was similar to the glaze used on the pottery which was made at Faenza, in that the body was not clearly visible. Faience has also been applied to the pieces of bric-à-brac made of porcelain and which have been largely made in Austria, very delicate in material and design, and has also been applied to other pieces of clay-made bric-à-brac, such as vases, clocks etc., of German manufacture. In the widest sense the definition of the word is "anything made of clay with the glaze burnt on it," and in this sense can include almost any class of glazed ceramic ware. The word to-day, however, is being used most as the Della Robbias used it, for a very high-grade terra cotta, artistic both as to form and color.

There has been some contention recently as to



*Courtesy of The Hartford Faience Company*

TILE FOR EXTERIOR  
DECORATION

DESIGNED BY MAURAN  
RUSSELL AND GARDEN

why all terra cotta was not faience and all faience was not terra cotta. In the widest sense of the word glazed terra cotta and faience are the same; but when we think of the work done by Andrea Della Robbia, we think of a class of terra cotta not classed with other terra cotta work of the period, but which was exceptional both in form and in the matter of color. As far as this terra cotta contention of the present day is concerned, I do not feel that there should be any cause for jealousy on the part of either the terra cotta manufacturers or manufacturers of faience, because the distinction between what is known as glazed terra cotta and faience not only lies in the appearance of the material, but also in the method of manufacture. The terra cotta companies are catering to big work which is made on a tonnage basis, and which can be turned out in one fire. The greater quantity of the glazed terra cotta is made in one fire; that is, the glazes are applied directly to the green ware. Owing to the fact that the material has to be fired to a very high heat to make a body sufficiently hard, many color effects cannot be obtained by this process. The faience manufacturers burn their bisque of the unglazed material to about the same heat that the terra cotta companies burn their terra cotta; then put the glaze on this bisque and fire the material again at a lower heat. This results in two things: a very much greater range of color and, secondly, a greater strength and intensity of the color that is used. It is not so necessary for a band of terra cotta which is to run around the exterior of a



*Courtesy of The Hartford Faience Company*

ARCHITECTURAL MEDALLION  
AFTER DELLA ROBBIA

FROM LIFE IN TUNIS  
BY LOUIS POTTER



## *A Word on Faience*

building high up from the street that every single piece of this band shall be exact in shape or color, but in interior decoration and detail work which is examined closely, unless the color is absolutely harmonious and unless each piece matches the other exactly in shape, the effect will be spoiled. It does not pay the companies which are turning out material on a tonnage basis and doing large work to change their methods in order to fire some small piece to a stronger color value. The faience companies are endeavoring to do just this work. Where a panel or border is wanted of exceptionally strong color or a great variety of color, the faience manufacturer is equipped and can afford to devote the time and trouble necessary to get the proper artistic result. For this reason it seems to me that rather than conflict, the terra cotta companies and the faience companies can be of a material benefit to one another by working harmoniously.

A piece of faience should have the earmark of the personality of the craftsman upon it. Any article which is turned out in large quantities must necessarily lose something of the originality and the personality of the artist. Therefore, let us keep in mind that by glazed terra cotta we understand a glazed material for the exterior or interior decoration of a building, which will be technically made as well, but which will not give the depth or variety of color, or the individual characteristics of the artist, to the extent that can be produced in a piece of faience.

About twelve years ago faience was first produced in this country, and the three companies interested in its manufacture have had considerable trouble impressing the architects and public with this difference. It is very gratifying at the present

time that there is a much better understanding of the material and a very much keener interest than formerly. If one suggested, a few years ago, putting strong color on our buildings, he was laughed at and told that color in Italy or the southern countries was well enough, but that America, for climatic and temperamental reasons, could not appreciate color on its buildings. This is a fallacy. There is no reason why color cannot be employed to beautify the exterior of buildings here as well as in Italy. It is only a question of using that color correctly. When we see such buildings as the new Brooklyn Academy of Music, and others, we realize that there is beginning to be felt a desire for more color in the decoration of our buildings.

A field which opens up the greatest possibilities for the use of colored faience is for the decoration of concrete and stucco buildings. The chief objection to a concrete house is the monotony of its appearance. When a few bits of color are added its monotony is broken, and by the use of panels, friezes, bands and other architectural members in strong color, concrete buildings can be made extremely beautiful, for the dull gray of the concrete is a perfect background for the color of the faience. This fact was appreciated by the Della Robbias in Italy, where you find their faience on so many stucco buildings. The only thing necessary for a satisfactory result is that not too much color be used, but just enough to give the touch of color which will break the monotony and make a harmonious result.

Faience is manufactured by mixing fire clays together with water into a plastic state. The material is then formed into the desired shapes. It is then allowed to dry in dryers and is placed in a kiln or oven and fired to an extremely high heat. At this stage of the process it is a hard buff-colored material and ready to be glazed. The glazes are made by chemicals which in heating melt and form a material of a glassy nature. These glazes are applied in the liquid state, the material being either dipped in them or the glaze painted or sprayed on. When dry it forms a coating of about one-eighth of an inch in thickness, and the piece is then ready to be put into the kiln a second time for the gloss burning; from this second burning this glaze comes out practi-



*Courtesy of The Hartford Faience Company*

SUBWAY STATION  
PANEL AND FRIEZE

DESIGNED BY  
HEINS AND LAFARGE

## *A Word on Faience*



*Courtesy of The Hartford Faience Company*  
THE SUN WORSHIPPERS

FAIENCE PANEL

In setting tile much more artistic effects can be made by jointing the tile properly and even at times using larger joints than by trying to eliminate them entirely.

Faience when properly used will give results which can not be obtained by the use of any other material, and I personally welcome the day when we shall have on our houses something besides flat color effects, such as brownstone, brick unadorned and sandstone.

E. W. R.

cally a glass, and owing to the absorption of the body is fired into its surface and covers the mass with either a glossy or dull finish of color, which is durable and permanent. Faience can be made into tiles, plain or with designs, into mantels and fireplace facings. Owing to the plasticity of the material it can be made to carry out any form or design and can be made harmonious in color with any decoration. Owing to the great improvements in the perfecting of the glazes almost any color can be obtained, and by the combination of one glaze with another or with "multiple glazed effects" most artistic results can be obtained. Fountains, garden furniture, vases, friezes, bands, wainscots, panels and borders can be made out of this material and beautiful results obtained.

One characteristic which I want to mention in connection with this material is the matter of jointing. There are many people when considering tiling or faience who look upon the joints as a defect. The matter of joints in tile or faience work have the same bearing as the lead in leaded glass. Della Robbia did not try to hide the joints in his work, and if properly done the jointing should be an addition rather than a defect in faience. It is not right to try to hide the joints, for then you are merely endeavoring to make your material look like some other material, plaster for instance; the individual characteristics of each material should be allowed to remain, but handled in such a way that they do not interfere with the artistic result.



*Courtesy of The Hartford Faience Company'*  
FAIENCE  
PANEL

BY FRANCIS  
G. PLANT



## *Newark Public Drawing-School*



WORK BY PUPILS

PUBLIC EVENING DRAWING-SCHOOL  
NEWARK, N. J.

### **P**UBLIC DRAWING-SCHOOL OF NEWARK, NEW JERSEY

THE rapid increase of art interest in schools where students are taught according to artistic principles is markedly apparent in the Public Drawing-School of Newark, New Jersey, where an added thirty per cent. of floor space has been recently taken to accommodate the growing number of students.

The modest name of this school might have been descriptive of it in its earlier years, but it does not now express the wide scope of its activities. It began by teaching elementary drawing twenty-five years ago, and remained a drawing-school for about half that time. Then the spirit of modern industrial art, with its complete regeneration of old-time idea and methods, entered in, and since that day the school has been growing and developing in every direction. To-day it gives an industrial art course, a general art course, a mechanical course and an architectural course, the first two of three years' and the two latter of four years' length.

The courses given at this school are the same as are given at many other fine art schools in all parts of the country, but it is its methods which differentiate this school from others. The plan

of learning first the laws of design and composition as applied to all objects and materials, and later taking up different materials and creating articles out of them by the application of these laws, is not new, and is in vogue, more or less, in other schools; but it is rarely carried out as fully as has been done in the Newark school. In the industrial art course, two years are spent in the study of design, elementary drawing, industrial design, drawing from objects, modeling and historic ornament, and only in the third year the students take up tools. Then they are taught to manipulate different materials, leather, metal, wood and clay, and to work in jewelry, learning the use of tools, and applying the principles previously learned to the manufacture of articles in all these different materials; for the student is required to pass from class to class, and to take up one material after another, making some article in each, during his third and final year.

No fad is allowed to direct the work. Each design of a pupil is passed upon by the teachers of art and design, and by the teachers in the material.

The school has outgrown four buildings within the past ten years. It has over nine hundred students, in thirty-four classes, in both day and evening work, and eighteen instructors.

## *Art in the West—Schools*

**A**RT IN THE WEST—A MOVEMENT FOR SUPPORT BY SPECIAL TAX BY F. E. A. CURLEY, RECORDING SECRETARY, ST. LOUIS MUSEUM OF FINE ARTS

THE great part which the West may be expected to play in the higher, as distinguished from the strictly industrial, development of the country is likely to be emphasized by the expected decision of the supreme court of Missouri as to the constitutionality of the art museum tax statute. As is well known, the statute was enacted over a year ago. It was signed by the governor, after unanimous action by the two branches of the legislature, on March 4, 1907. After unanimous action by the municipal legislature of St. Louis, the question was submitted to the vote of the people, on April 2, with the result of establishing the art museum tax for the St. Louis Museum of Fine Arts. The comptroller announced that it would yield the institution \$102,000 for that year, and as it was a percentage (one-fifth of a mill on the dollar of the taxable values of the city) it would, of course, increase every year with the growth of the city. The constitutionality of the act was challenged, however, though the first year's tax was collected and the second year's tax is now being collected. As yet the museum, of course, has not been able to enjoy the benefit.

At the St. Louis Museum we are continually receiving inquiries from the friends of art development in other cities, and it is quite evident that this is a matter of national interest. The Chicago Museum is enjoying a special tax, the proceeds of which are divided between it and the Field Museum of Natural History. The museums and organizations seeking to build up museums in various parts of the country are all interested in this matter. We demonstrated that the idea is one which appeals to the people. And it is by no means improbable that our success in this matter will be the beginning of a wave that will sweep over the West. The effect of this movement upon American art can not but be of the first importance. Should the feeling which animates this institution prevail generally, there would be, for example, an increased demand for good American pictures for such collections. It will, of course, take time for all this to be carried out; but there are enthusiastic workers not only where museums are well established, but also in cities like Kansas City, Louisville, Des Moines, Omaha, Minneapolis, Denver, and many other points.

**T**HE OPENING OF THE ART SCHOOL SEASON

THE eleventh year of the Eric Pape School of Art, Boston, has begun with evidences of a successful season. This school is now in its tenth year and will commemorate the fact in a special exhibition later in the season. It is Mr. Pape's method to start the work of his new students, whether they are already advanced or simply beginners, by having them draw at once from the nude and draped model and not from the cast.

THE HANDICRAFT GUILD of Minneapolis has opened its school with classes in metal, jewelry, pottery, leather, bookbinding, stenciling, water colors and drawing.

THE MINNEAPOLIS SCHOOL OF FINE ARTS has opened its twenty-fourth school year. The school maintains four departments in decorative design, handicraft, architectural drawing and the academic department devoted to the study of drawing, painting and illustrating.

THE ST. PAUL INSTITUTE SCHOOL OF ART offers in four terms work in classes devoted to antique, life, water color, sculpture, illustrating, anatomy, design and handicraft.

THE PHILADELPHIA SCHOOL OF APPLIED DESIGN FOR WOMEN, which has recently opened its fall term, was founded in 1844 and is the oldest and largest institution of its kind in the United States.

ALEXANDER ROBINSON is arranging his ninth season of sketching tours in Europe for serious workers, young artists and teachers. The classes are limited. Mr. Robinson has returned to the United States after twelve years' absence, and will conduct a water-color class until January, when he will take a sketching class to Algiers.

MR. KARL VON RYDINGSVARD opens his school of art wood-carving in New York City, beginning the first of the year. Classes will be limited to eight members, so that each pupil may receive sufficient personal attention. Mr. von Rydingsvård has been doing some interesting wood-carving at his summer studio at Casco Bay, Me.

THE ART STUDENTS' LEAGUE of New York City announces as instructors for the year Kenyon Cox, Edwin C. Taylor, Rhoda Holmes Nicholls, Augustus Vincent Tack, Frank Vincent Dumond,



## Opening of School Season



CERAMIC WORK

BY PUPILS ST. LOUIS SCHOOL  
OF FINE ARTS

Thomas Fogarty, Edward Dufner, George B. Bridgman, Alice Beckington, Charles Henry White, James Earle Fraser, William M. Chase and F. Walter Taylor.

THE NATIONAL SCHOOL OF ART, New York, is a new school founded upon a cooperative basis, opened in New York City. The instructors are F. M. Dumond, A. B. Wenzell, E. M. Ashe, Blenden Campbell, Fletcher C. Ransom, George Brehm, Cora M. Norman and Isabelle M. Niles.

THE NEW YORK SCHOOL OF ART, Douglas John Connah, president, includes among its instructors Robert Henri. The school aims to combine the study of the fine arts with the most practical work in design, crafts and interior decoration and furnishing. Particular attention is given to the crafts employed in beautifying the home.

PRATT INSTITUTE, Brooklyn, includes among its art courses a general course in drawing, painting and illustrating; courses in decorative and applied design, architecture, jewelry and metal work.

THE SCHOOL OF THE MUSEUM OF FINE ARTS, Boston, Mass., includes among its instructors Edmund C. Tarbell, Frank W. Benson, Philip L. Hale, Bela L. Pratt, William M. Paxton and Anson K. Cross. There is also a department of design covering four years under the direction of C. Howard Walker.

THE SCHOOLS of the Pennsylvania Academy of the Fine Arts enjoy the advantage of a series of art

exhibitions in the Academy, under the same roof as the schools. The association of fellow-workers, frequently winners of scholarships in the Academy school by competition elsewhere, is one of the attractions offered the intending student. The present year is the 103d of this institution, it being the oldest school in the country devoted exclusively to the cultivation of the fine arts.

PORCELAIN PAINTING, leather work, jewelry, metal work and the study of design are the subjects in which Mrs. A. L. B. Cheney, of Detroit, announces classes for this term.

THE SCHOOL OF INDUSTRIAL ART of the Pennsylvania Museum has recently added to its collections of original examples the collection of American pottery by Edwin A. Barber, collections of coins and medals, of Etruscan art and Greco-Roman pottery, the John T. Morris collection of glass, a collection of medieval wrought iron and one of textiles.

THE ARTS AND CRAFTS SCHOOL of Washington, D. C., offers instruction in pottery, dressmaking, drawing, design, leather work, wood engraving, millinery, basketry, lace making, metal work and jewelry, weaving, stenciling and interior decoration.

THE ART INSTITUTE of Chicago has opened its thirtieth year. The principle upon which the school is founded is to maintain in the highest efficiency the severe practice of academic drawing and painting from life, from the antique and from objects, and around this practice, as a center, to group the various departments of art education. The classes are organized upon the atelier and concours system.

THE SCHOOL OF APPLIED ART, Battle Creek, Mich., is a correspondence school, teaching drawing under the direction of Edward S. Pilsworth. The school is the outgrowth of an association of artists, and makes a point of guaranteeing profitable employment to graduates.

THE FINE ARTS INSTITUTE of Kansas City, Mo., has opened its schools in drawing, painting and sculpture, including a class conducted by Archibald B. Chapin in newspaper illustration. The school of modeling and sculpture is conducted by Jorgen Christian Dreyer.

## Opening of School Season

THE COLLEGE OF FINE ARTS of the University of Southern California offers, among other subjects, courses in illustrating, architectural drawing, designing, pottery, leather work, bookbinding, textiles, etc.

THE LOS ANGELES SCHOOL OF ART AND DESIGN offers a novel feature in its roof-garden classes, made possible by the climate and giving unusual opportunities for the study of natural lighting. Graduating members of the courses in illustrating are given a month at practical work in photo-engraving, so they become familiar with the processes of half-tone reproduction, etc.

THE LONDON SCHOOL OF ART includes on its staff John M. Swan, Frank Brangwyn, William Nicholson, Niels M. Lund and C. P. Townsley.

MRS. MAE BENSON, who has been engaged to teach applied design in the new National School mentioned above, will continue her own personal instruction in New York City, by correspondence, in designing for silk and cotton, laces, wall-paper, textiles, china decoration, etc.

MARSHAL T. FRY will have classes in designing, landscape, composition and painting, in Bridgeport and Hartford, Conn., during the coming season, and another class in composition and painting to be given in New York City.

THE NEW YORK SCHOOL OF APPLIED DESIGN for Women has opened its term at 200 West Twenty-third Street, New York City, and reports a good showing in registration.

THE ART SCHOOL of the Young Women's Christian Association, New York, opens its twenty-sixth year. Miss Walker, the director, aims to lay a broad foundation for the practice of the fine arts by her pupils, and to this end the various subjects are coordinated in one course of work.

MISS PALMIE is giving private art class instruction in drawing and painting, making a specialty of preparing pupils for entering art institutions in this country and abroad.

L. VANCE-PHILLIPS has opened classes in ceramic work in New York City, at 647 Madison Avenue.

THE VELTIN STUDIO, in connection with the Veltin School for Girls, 160



LEATHER WORK

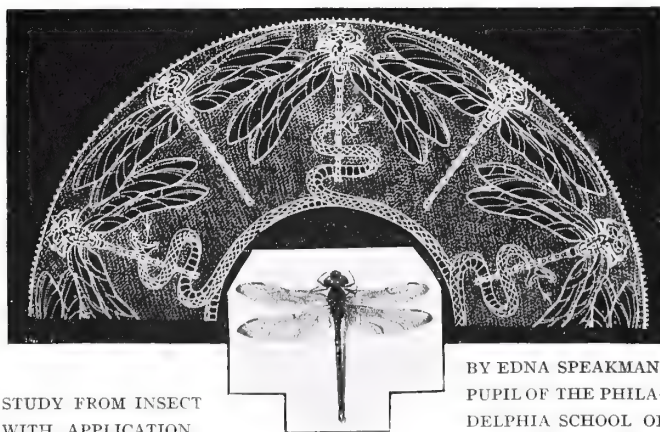
BY PUPILS OF HANDICRAFT GUILD, MINNEAPOLIS

West Seventy-fourth Street, New York, was reopened the last week in October with a drawing and life class instructed by John W. Alexander, a class in composition and a class in clay modeling and wood-carving, with weekly criticisms by George Grey Barnard.

MABEL C. DIBBLE, of Chicago, is conducting classes in conventional decoration of porcelain and conventional design.

CLINTON PETERS, 360 West Twenty-third Street, New York, has opened a new morning art class, limited to twenty pupils, and a special Saturday class for teachers and others whose occupations do not permit of continual study.

SARA WOOD-SAFFORD has opened her classes in designing and the decoration of porcelain, in a new and enlarged studio at 350 West Twenty-third Street, New York.



STUDY FROM INSECT WITH APPLICATION

BY EDNA SPEAKMAN, PUPIL OF THE PHILADELPHIA SCHOOL OF APPLIED DESIGN FOR WOMEN



## Opening of School Season

MISS LAURA OVERLY has opened a school of ceramic art at her new studio, 297 Fifth Avenue, New York, where she has enlarged facilities for decoration and firing.

MISS CAROLINE HOFMAN has opened classes in the direct method of designing and painting on porcelain at 120 West 16th Street, New York. She has excellent results in teaching her pupils to design directly on the article to be decorated.

THE MISSES MASON have arranged their classes in the decoration of porcelain, water-color painting, composition and design, at their studio, 48 East Twenty-sixth Street, New York.

MRS. S. EVANNAH PRICE, 23 West Twenty-fourth Street, New York, is giving instruction in design, water colors and oils, with a special course in naturalistic painting of flowers on porcelain.

THE BEAUMONT STUDIO OF ART AND DESIGN, Mont Madden, has opened its courses in hand-tooled leather work.

PROF. J. B. WHITTAKER, of the Art Department of the Adelphi College, Brooklyn, reports the largest number of students for many years.

THE DEPARTMENT of fine and applied arts, Mechanics' Institute, Rochester, N. Y., announces that Mr. Carl H. Johannot has been put in charge of the metal and jewelry shop, which has been entirely remodeled, and that a new instructor has been secured, for the ornamental modeling and pottery classes, in Mr. Frederick K. Walrath.

THE SCHOOL OF ARTS AND CRAFTS, Troy, N. Y., offers instruction in mineral painting, miniatures, carved leather, wood-carving, drawing, painting, modeling, basket and lace-making, stenciling, embroidery, etc.

THE NEW YORK NORMAL SCHOOL, 541 Lexington Avenue, New York, offers a class for teachers of industrial and manual art including all lines of artistic and manual work

now in progress in public education. The school says that many of its students have been able to secure its full certificate for teaching in one year.

COURSES IN ART INSTRUCTION are also being maintained by the National Academy of Design, New York; Corcoran School of Art, Washington, D. C.; Rhode Island School of Design, Providence, R. I.; Albright Art Gallery School, Buffalo, N. Y.; The Charcoal Club School and the Maryland Institute, both of Baltimore, Md.; School of Industrial Arts, Trenton, N. J.; Students School of Art, Denver, Colo.; San Francisco Institute of Art and the California School of Design, San Francisco, Cal.

AMONG THE COLLEGES AND UNIVERSITIES offering special courses in art and architecture are Harvard University, Cornell University, Smith College, Teachers' College, Columbia University, Syracuse University, Iowa and other State colleges.

THE ST. LOUIS SCHOOL OF FINE ARTS has opened its thirty-fifth year. Under the direction of Dr. Halsey C. Ives personal and cultural instruction is given in painting, sculpture and all branches of fine and applied art.

TEACHERS' COLLEGE, Columbia University, New York, has opened its Department of Fine Arts, as usual, under the direction of Mr. Arthur W. Dow. A very comprehensive course in the various branches of the work is offered.



Courtesy of Messrs. Steinway & Sons  
HARPSICHORD, ITALY, 1600

PAINTED IN RELIGIOUS SUBJECTS

## Artistic Piano Decoration

ARTISTIC PIANO DECORATION—OLD AND NEW  
BY JOSEPH BURR TIFFANY

TO TURN harpsichords, spinets and piano cases into jewels of fine art has been the delight of many of the greatest artists the world has known in any time. A spinet made by Annibale Rossi in Italy (1577) is covered with panels and borders of ebony, richly decorated with plaques of lapis lazuli and precious stones, which are framed with cartouches of ivory, finely and delicately carved. Each panel is itself surrounded with ornaments of ivory, incrustated with rubies, topazes, emeralds and fine pearls. The panel of the keyboard is ornamented with macarons and arabesques alternately. On the transverse bar, which is also incrustated with fine pearls, are placed three graceful figures, in ivory, of amours playing the viol. The white keys are made of agates, variously framed in ivory, the black of lapis lazuli. The keyboard is terminated at each end by consoles, decorated with very elegant figurines carved in boxwood.

The Seventeenth century work of Joannes Couchet, Flanders, in a dainty harpsichord, evidences a high degree of taste and love for the beautiful. The case of this instrument is trapeze in shape, supported on a wooden stand with seven legs, finely decorated with carving and gilt gesso work, the outside case painted with flowers and conventional ornament on a gilt ground, the interior of the case ornamented with black scroll tracery on a gilt ground.

Another example of early work is the harpsichord made in Italy in 1600, the outer case decorated with large scroll-work device, the interior of the cover painted with sacred subjects. Others there are painted with pastoral and musical subjects rich in color and, it may be, from the brush of a Rubens or Boucher. A great change came over decorations after 1770, at which time we find both artist and artisan vying with each other to include all



*Courtesy of Messrs. Steinway & Sons*

HARPSICHORD, SEVENTEENTH CENTURY, FLANDERS,

DECORATED BY CARVINGS AND GILT GESSO AND SCROLL WORK

the latest novelties. Holland was working her will with marquetry, producing her interpretation of the Italian in tarsia done in many-colored woods.

Investigation shows the timid beginnings of mahogany in its experimental stage. This king of woods has done more than all others to produce beauty of line and bestow beauty of color in the furniture of our homes. All these schemes of ornamentation are reflected in our work of to-day, as all great artists have ever had emulators.

J. B. T.



## *The Teco Pottery*



TECO WARE

GATES POTTERIES

### THE TECO POTTERY BY WILLIAM HAROLD EDGAR

AMERICA is coming to her own in pottery, as well as in the other arts and sciences. And why should she not? Her vast beds of clays, silicas and spars have only as yet been touched upon. These only need have brains and enthusiasm mixed with them to transform them into articles of beauty and utility. She has the material and the men. The ten years' life of the American Ceramic Society, where such men as Orton, Binns, Mayer and a host of others have labored on broad lines for the good of the art, has borne fruit, and American clay workers are now enjoying world-wide recognition.

In the Pompeiiian room of the Auditorium Annex in Chicago stand four immense vases, wrought in pleasant lines, and in the peculiar metallic green of the Teco Pottery, produced at the Gates potteries. These vases are each seven feet high and were designed and executed by Mr. Wm. D. Gates himself.

Visitors to Chicago have tarried in this room and marveled at it, and at these vases, and have carried to other countries the fame of this room and these vases.

At the World's Fair at St. Louis I met a very intelligent Russian, who was enthusiastic over this particular pottery and was having a shipment sent home to him at St. Petersburg. As an American, who had the usual disregard for home goods and veneration for imported, this astonished me, and I began to look at the ware in a new light and later on made it my business to look in at the Chicago office of this pottery and eventually to go out to



VIEW OF POTTERIES

FROM MR. GATES'S RESIDENCE

## *The Teco Pottery*



TECO WARE

GATES POTTERIES

its potteries at Terra Cotta, Ill., and study the work at close range, viewing the work, the workers and the surroundings.

I judge no one could successfully start a pottery and build it up on a paying basis from the start. Rather must he labor, spend without stint, take disappointment and never be discouraged. Certain it is that this has been the experience of potters thus far. This particular pottery is located forty-five miles northwest of Chicago, in a hilly, picturesque country on the edge of a little lake, bordered with different varieties of lotus and lillies, where the artists are in close communion with nature and free to study her moods and her works and from her gather suggestions and inspirations. The pottery is an offshoot of the chemical laboratories of the American Terra Cotta and Ceramic Company, of which Mr. Gates is president, and which is widely known from the architectural work it has put up all over the country during the past twenty years. This gives an opportunity for kilns and apparatus beyond the reach of an ordinary pottery, as witness the large vases of which I have spoken. Possibly the one thing that impressed me most in my visit was the enthusiasm of the workers, and this seemed general—not an individual here and there, but all appeared interested and enthusiastic in their work.

Mr. Gates acknowledges himself an enthusiast and thinks it an essential to good work, as he says the manufactured article must have, for success, something of the individuality of the maker that will make it distinctive. Besides the "Teco green" he has manufactured many other colors, some in the beautiful crystal effects in very many other shades of green, but as yet only the Teco green has been put on the market. It seems to be a pecu-

liarily pleasing shade, one that fits in and harmonizes with nearly all surroundings. While Mr. Gates has made much of a study of vase shapes and is no mean artist in their design himself, he is frank in saying that many of their best designs have come from his friends in the architectural profession, who have designed them because of

their enthusiasm for the pottery and have seized on its real and proper use.

It is a good thing for art that a pottery of such a sort can be conducted independent in a great measure of quick returns financially. Vases can be destroyed at the pottery if they do not turn out satisfactorily. They do not have to be sent out to "job lot" about, and be an infliction on the community. Then, too, such a laboratory and such an amount of experimentation would be far beyond the resources of a pottery running by itself and dependent on itself for support.



TECO WARE

GATES POTTERIES





**M**R. J. PIERPONT MORGAN'S EX-  
AMPLES OF GOTHIC ART AT  
THE METROPOLITAN MUSEUM  
BY ELISABETH LUTHER CARY

THE gift to the Metropolitan Museum of the Eighteenth Century Section of the Hoentschel Collection, purchased last year by Mr. Morgan, and the extended loan of the Gothic Section mark perhaps the most important moment in the existence of the Museum, the moment that is of beginning on a large scale to carry out a definite intention to make the Museum a storehouse of historic periods in the arts allied to architecture so that students and amateurs of these decorative arts—let us never use the detestable name of applied arts—may find in it material that will give them an integral impression of the aspect of places in various centuries. Those of us who know the Hotel Cluny in Paris and the Wallace Collection in London realize what such an opportunity means, and all visitors to the Museum since the main hall of the Fifth Avenue wing has been occupied by the sculptures and woodwork of the Gothic period as that period was represented in France must feel that a new charm, stimulating to the imagination, has come over the place.

Considering first the sculptures, which in this section occupy a very important position, one's first impression is that they differ from the sculptures of the Renaissance period and from those of our own day chiefly in their look of greater intimacy, of not only representing life, but expressing the life of the plain people, in a way that these themselves can understand, appealing to their recognition of human qualities and experiences and to their ideals of religion and their simple conceptions of Scriptural scenes. Monsieur Emile Mâle has shown quite clearly the relation between European art before the Fifteenth century and the mysteries as they were performed in the theatres, and the writer of an interesting article in the Museum Bulletin recurs to this in connection with one of the larger pieces shown in the Gothic exhibit, the *Entombment* from the Château de Biron, dating

from the end of the Fifteenth century, which also is lent by Mr. Morgan, but was not a part of the Hoentschel collection. "Before going into details of style," he says, "we must consider the nature and purpose of such compositions as this of the entombment.

"Even to this day in some parts of Italy and Sicily certain scenes of the life of Christ are enacted by means of images. The best known of such scenes is the *Presepio* or Nativity represented by figures, sometimes of life size, sometimes smaller, set in a background in which the Stable at Bethlehem is represented, often with elaborate realism. At Easter, a modified representation of the burial of Christ is also carried out; the image representing the dead body being frequently carried from one church to another throughout the whole district and deposited in a tomb in one of the churches till Easter Sunday. In English parish churches it was not unusual to construct especially for such enactments so-called "Easter Sepulchers" set in the wall of the chancel near the altar. One cannot doubt that the extremely realistic entombments of which the Biron sculpture is so remarkable an example were based on such commemorative reenactments of the burial of Christ."

In the Bavarian National Museum at Munich is a collection of similar miniature scenes—like the setting of a puppet stage—from the life of Christ, and these "Krippen," as they are called in Germany, bear a remarkably close resemblance to the larger terra-cotta and stone figures (that in many cases seem to be merely Krippe figures writ large) of the Fifteenth century. We see from them how the effect of medieval art was to increase the people's sense of the reality of the sacred incidents. The minute execution is like a story told to children with all the little realistic details brought in and ingenious emphasis laid on those features that have most to do with the emotional significance of the subject.

If we turn from the special Gothic exhibit to the Flemish reredos carved in wood owned by the Museum, now in the division popularly called the "wood room" (Gallery 4), we see how in the transi-



*Courtesy of Mr. J. Pierpont Morgan*

*On exhibition at the Metropolitan Museum of Art*

THE ENTOMBMENT  
FROM THE CHAPEL OF THE  
CHATEAU DE BIRON



*Mr. Morgan's Examples of Gothic Art*



Courtesy of Mr. J. Pierpont Morgan  
A "PIETA" GROUP

FROM THE CHAPEL OF THE CHATEAU DE BIRON

tion period between the Gothic and the Renaissance the Krippe scenes were repeated in the altar pieces of the time. There is the same intimate detail, the same attempt to strengthen the impression of reality and appeal to the emotions. Five scenes are represented, the *Annunciation*, the *Adoration*, the *Crucifixion*, the *Rising from the Tomb* and the *Woman of Samaria*. The figures are carved in high relief, some of them standing out almost completely detached from the background, thus heightening the resemblance to the Krippe figures, which always are carved separately in the round and placed like puppets among the appropriate surroundings. The Renaissance feeling in this reredos is chiefly in the decoration of the columnar strips separating the panels. Several separate figures carved in wood, also belonging to the Museum, are of the same homely yet distinguished type, and show how closely the sculpture of the time was akin to that of the Krippe art. A figure of St. James the Greater, of French origin, and of Fifteenth century date, is an especially interesting example of highly expressive treatment. The figure of the Saint is tall and elegant, he holds a slender staff in his right hand and in his left an open book. His costume is that of a pilgrim, with sandaled shoes, mantle and cap fastened back by the shell which is the badge of pilgrimage. The face is very serious and the partly opened lips suggest that he is preaching or reading aloud from the Bible. Another figure, more secular in character and sharply individualized, is of a

gentleman of the period—also late Fifteenth century—richly dressed, with a heavy chain wound twice about his neck, ruffles at his throat and wrists, and ornamental buckles and brooches fastening different part of his dress. In his right hand he holds a ball and on the left a hawk is perched. His features are refined and he holds himself with a slightly dandified air.

To return to the Hoentschel exhibit, a little *Nativity* in chalkstone, North French in origin, and belonging to the end of the Fifteenth century, is perhaps the best example shown of the kind of sculpture which is so closely allied to the Krippe art as to be almost indistinguishable from it. The figures are small and the scene is the stable interior. Joseph is warming a sheet or blanket before a painted fire. His expression is concentrated, his heavy hood is thrust back from his head, and his face is of a commonplace type; behind him two angels are preparing a bed or settle, and Mary kneels adoring, her hands clasped, her blue robes falling in heavy folds about her matronly form, her waving hair lying on her shoulders; in the space above another angel adjusts the clothing over the new-born babe, who lies in his wattled cradle with the oxen licking his hands and feet. At the right, the Wise Men clamber over each other to peer in at the domestic picture, and at the left a group of shepherds also are climbing up the side of the stable to look in. The pleased faces, the homely forms, the incidental arrangement, the close imita-

## Mr. Morgan's Examples of Gothic Art

tion of the textures of the cradle and carved bed, of the robes and hair and ornaments of the angels and of the Holy Family are all immediately preliminary to the substitution of the real stuffs that frequently are used on the Krippe figures and to the genre character of the Krippe composition.

By examining these apparently diverse examples of early French sculpture we are able somewhat to grasp the spirit of the epoch, which was marked particularly, as we have noted, by the desire to carry into the homes and into the daily thoughts of the people the sacred pictures of the Bible. By making the Scriptural personages and the Scriptural scenes as nearly as possible like those familiar to every peasant household the sculptors of the period strengthened the general belief in the incidents of Christ's life and made the life itself a more real and near experience, they thought.

In the *Entombment* group there is not, however, the offensive realism and exaggeration of emotion and gesture that marked certain later Italian groups of a similar kind and that mark much of

even the finer Flemish work. The attitudes are composed. The mourning people, although sorrowful in aspect, wear a dignified air of self-control and gentle restraint. Bas-reliefs representing the stories of Jonah and Abraham's Sacrifice adorn the sepulcher on which Joseph of Arimathea and Nicodemus are placing the body of Christ, and these bas-reliefs, which retain much of the bright and dainty coloring in which they were painted originally, betray the influence of the Renaissance. The elaborately carved frame in which the group is set is also thoroughly Renaissance in its decoration.

Another large group, coming also from the Châteaude Biron chapel, and lent by Mr. Morgan, separately from the Hoentschel Collection, is the *Pieta* at the right of the *Entombment*. This group, the author of an article in the Museum Bulletin says, is the earlier of the two and has none of the suavity of form and harmony of line already distinguishing the sculpture of Italy. He calls attention to the strictly literal rendering of the relative proportions of the figure of Christ to that of the Virgin and to



Courtesy of Mr. J. Pierpont Morgan

A "NATIVITY" GROUP  
(NORTH FRENCH)

HOENTSCHEL  
COLLECTION

XXXIII



## Mr. Morgan's Examples of Gothic Art

the absence of science in the design, and adds: "But for all its imperfections from the point of view of great and impressive composition, our artist has sufficient command of gesture, of facial expression and, above all, sufficient intensity and sincerity of feeling to create a very touching and tender conception of this supreme moment. There is, moreover, in this an absence of all forced and theatrical dramatic effects, which makes it essentially finer and nobler than such brilliant Italian contemporary versions as those of Guido Mazzoni and Giovanni della Robbia."

It is interesting to compare both these Biron sculptures with the German or Flemish *Piéta* of the same period that is carved in wood and that was given to the Museum in 1906. Something, of course, must be conceded to the difference in material, but not only are the faces more beautiful and severe in type, the composition is far more rhythmic, and although the contorted figure of the Christ lacks the dignity of the Biron figure the noble and compassionate gesture of the Virgin and the fine proportions of her form and features lend to the conception the character of grandeur which is completely lacking to the Biron group and which dimly suggests the quality of Michelangelo's *Piéta*.

The reigning genius of the French school of sculpture at the end of the Fifteenth century was Michel Colombe. The Museum possesses two or three statues belonging to his school, among them a very beautiful *St. Catherine*, and the Hoentschel

Collection is rich in single figures that even more than the Biron sculptures represent his mild and charming expressiveness. Possibly the most interesting is the boyish, cheerful little *Saint George*, dating from the beginning of the Sixteenth century. The young knight sits straight and stiff on his sturdy horse, burdened with rich trappings and wearing a look of divinest innocence. Probably never again in the civilized world will sculptors embody, in their stone and clay, faces of such child-like loveliness as those which bloomed under the somewhat rude chiseling of Michel Colombe.

Moving backward toward the Fourteenth century, we find at the very beginning of the Fifteenth century the works of Claus Sluter, who came into Burgundy from Flanders in the reign of Philip the Bold and shortly after the union of the two countries through the marriage of Philip with Margaret of Flanders. All the princes of the house of Valois were lovers of art, and the Flemish artists who came to work at Dijon founded there the Burgundian School, in which the deep emotional nature of the race of Rogier van der Weyden found expression, only slightly modified by French influences. The strong but noble realism of this school is also represented in the Hoentschel sculptures, especially in a Madonna who holds the Child on her right arm and looks full in his face with the expression of maternal interest characteristic of the later conceptions of the character. The Child returns the gaze and stretches out his hands with a natural



Property of the Metropolitan Museum

REREDOS

EARLY SIXTEENTH CENTURY WOOD-CARVING

## *Mr. Morgan's Examples of Gothic Art*



*Property of the Metropolitan Museum*

GENTLEMAN WITH HAWK FIFTEENTH CENTURY  
WOOD-CARVING

gesture that marks the beginning of naturalism in representations of the Madonna and Child which up to that time had been comparatively impersonal in style. We see the slow transition by observing a French sculpture of the Fourteenth century in which the Madonna's face is smiling and maternal, but not inclined toward the Child, who sits on her knee looking toward something that she is holding (similar examples done in ivory are in the Louvre), and then passing to the very remarkable Madonna of the second half of the Twelfth century. This

Madonna, which is carved in wood and is French Romanesque in style, displays a Byzantine rigidity in the regular folds of the garment and the inflexible pose of the two figures, which are as passive in gesture and expression as Chinese idols. Dr. Valentiner, in his article in the Bulletin, says of the monumental little group:

"Works of this period in their severe composition can only be properly appreciated in an appropriate architectural setting and very few have



*Property of the Metropolitan Museum*

JOSEPH OF ARIMATHEA

FIFTEENTH CENTURY  
WOOD-CARVING



## *Mr. Morgan's Examples of Gothic Art*

found their way into museums. Only in the Louvre is a similar statue to be found. If the conception is somewhat constrained, it is also majestic and dignified, to a point not attained by the more wordly conceptions of a later period."

These are some of the principal sculptures of the section illustrating the development of the Gothic in France and framed appropriately by a number of beautiful examples of architectural detail, such as the eight double columns forming the entrance to the section and executed in the transitional style between Romanesque and Gothic, and the richly carved choir stalls of the Fifteenth century, with one fine exception in the pair of end panels from a Fourteenth century stall, light and graceful in ornament and delicate in form, expressing the very quintessence of the Gothic love of soaring line.

It should not be forgotten that the Hoentschel Collection, magnificent as it is, is not the only representation the Museum can claim of Gothic furniture and statuary. In addition to the few examples to which I have referred, the curious visitor will find many others finer and more important in Galleries 4 and 5, and one of the merits of the collected material is that it will lead to such seeking. In the Hoentschel group, moreover, we are able to see the period,<sup>6</sup> not whole, certainly, yet with an approach to integrity. The separate pieces become woven together in our imagination with countless threads of association and stand out in a dim pattern like accents of rich color emphasizing the design. We understand—thanks to the intelligent and harmonious arrangement—something of the charm exercised by a Gothic building upon an im-



*Property of the Metropolitan Museum*

NATIVITY GROUP (GERMAN)  
EARLY SIXTEENTH CENTURY

WOOD CARVING IN HIGH RELIEF  
FROM ONE PIECE

pressionable mind. We can even get not a little of the deep poetic significance of the period, the poetry that touched the heart of William Morris and moved him to a lifelong effort toward reviving it in the hearts of others.

ANNOUNCEMENTS received as the magazine goes to press give notice of the second annual exhibition of arts and crafts to be held by the National Arts Club in collaboration with the National Society of Craftsmen from December 2 to 30. It is hoped that craft workers throughout the country wishing to take part in this exhibition will bear these dates in mind. Entry blanks and full information will be forwarded upon application.

A LETTER ABOUT  
*STRATHMORE DRAWING PAPERS*

FROM THE PRESIDENT OF THE  
WOMEN'S ART CLUB OF NEW YORK



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AD. XVII



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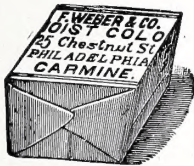
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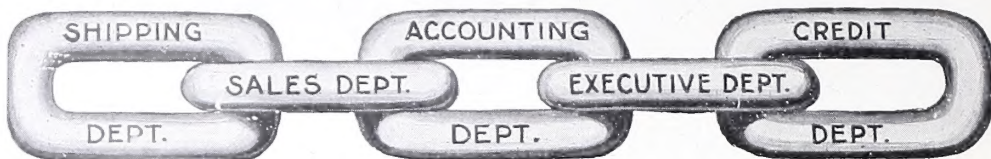
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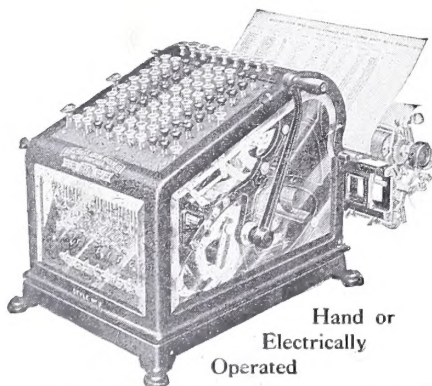
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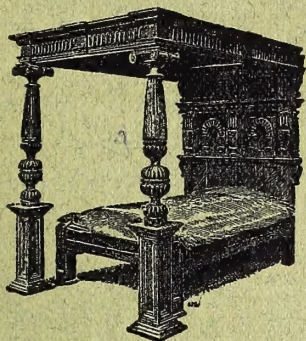
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